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COMICS BUYER'S GUIDE

March 10, 1989No. 799

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AD
of the
WEEK

4151

DISNEY WANTED

FRUSTRATED COLLECTOR seeks "Walt Disney Showcase" #40. Willing to pay top dollar. Reply: William Cross, 336 Sandpiper Dr., Casselberry, FL 32707.

The Janus Directive

11-part story runs through 5 DC titles in 8 weeks

The mysterious underground world of covert activity that government agencies like Checkmate and Suicide Squad are involved in are brought to light in "The Janus Directive," an 11-part crossover series by DC Comics.

The story will be spread over two months and will involve issues of *Checkmate!*, *Suicide Squad*, *Manhunter*, *Firestorm the Nuclear Man*, and *Captain Atom*. During the eight-week period, *Checkmate!* and *Suicide Squad* will both be published twice-monthly.

The story begins with Amanda Waller uncovering a plot, called The Janus Directive, that is

seeking to undermine government covert agencies, including Checkmate and Suicide Squad. Those who want to see the end of these agencies use The Force of July and The Atom Project to launch an all-out assault. It's Amanda's task to plan how to stop this from happening by any means possible.

The writers of the crossover series are Paul Kupperberg, John Ostrander, and Kim Yale. The artists are Steve Erwin, Rick Hoberg, Karl Kesel, Tom Mandrake, Pablo Marcos, Doug

Rice, John K. Snyder, and Al Vey.

The scheduled shipping dates of The Janus Directive cross-overs to newsstands and comic-book specialty shops are as follows:

March 14, *Checkmate!* #15
March 21, *Suicide Squad* #27
March 28, *Checkmate!* #16
April 4, *Suicide Squad* #28
April 11, *Manhunter* #14,
Checkmate! #17, *Firestorm The Nuclear Man* #86
April 18, *Suicide Squad* #29
April 25, *Checkmate!* #18.

'Lone Wolf' covers to be by Wagner

Matt Wagner, the creator, writer, and artist of *Mage* and *Grendel*, will be the new cover artist on *Lone Wolf and Cub*, beginning with issue #25. Wagner will be creating 12 painted covers for First's manga series, which begins its third year of publication in May.

"I'm proud to be associated with *Lone Wolf and Cub*," Wagner said. "I've been a fan of the series in its original, untranslated form, and I've closely followed First's English-language adaptation since it began in 1987."

"In addition to the historical drama, I feel *Lone Wolf and Cub* has a currency that disturbingly mirrors the 1980s and our present day reality; as the world becomes somewhat feudal, *Lone Wolf's* theme of loss of honor and innocence reflect what the '80s are all about."

Wagner is the third cover artist on *Lone Wolf and Cub*. Frank Miller did the covers for the first 12 issues and Bill Sienkiewicz did the next 12.



This is the cover for *Lone Wolf and Cub* #25, painted by Matt Wagner.

Slave Labor to publish 'Pirate Corp\$'

Slave Labor Graphics has acquired the rights to publish *Pirate Corp\$*. Formerly published by Eternity, *Pirate Corp\$* has picked up a small cult audience, said Slave Labor Publisher Dan Vado, which persuaded him to publish it.

"It helped that I thought that *Pirate Corp\$* was a pretty funny book," said Vado.

Slave Labor will be publishing a *Pirate Corp\$ Special* in March. "The special is designed to tie up the loose ends of the Eternity series as well as introduce the characters to any new readers who might be picking up the book for the first time," said Vado. "We will then be starting the series over again with a new #1. This will signal a change in direction and flavor for the series."

Pirate Corp\$ is written and illustrated by Evan Dorkin.

Doctor Strange

New creative team plans new direction for sorcerer

Roy and Dann Thomas will write, Jackson Guice will pencil, and Jose Marzan will ink *Doctor Strange* beginning with issue #5, shipping March 30 (direct only).

The issue will also feature the debut of a new second feature every issue, "The Book of the Vishanti," mystic adventures written by the Thomases and R.J.M. Lofficier.

Doctor Strange will contrast the macabre and horrific elements in the series with the human side of its main character, said editor Ralph Macchio. "We'll intensify the terror by giving Stephen Strange a very real human side, then throwing

him into the midst of surreal, inhuman situations."

Macchio said he asked the Thomases to write the series because of Roy Thomas' previous work during the early days of *Doctor Strange*. "His issues with Gene Colan are some of the best comics I ever read," Macchio said.

Macchio also praised Guice. "Jackson gives every character unique facial expression and body language," Macchio said. "He also adds the detailed artifacts and intricate spells that give the book a unique style."

"And he draws beautiful

(STRANGE, Page 3)

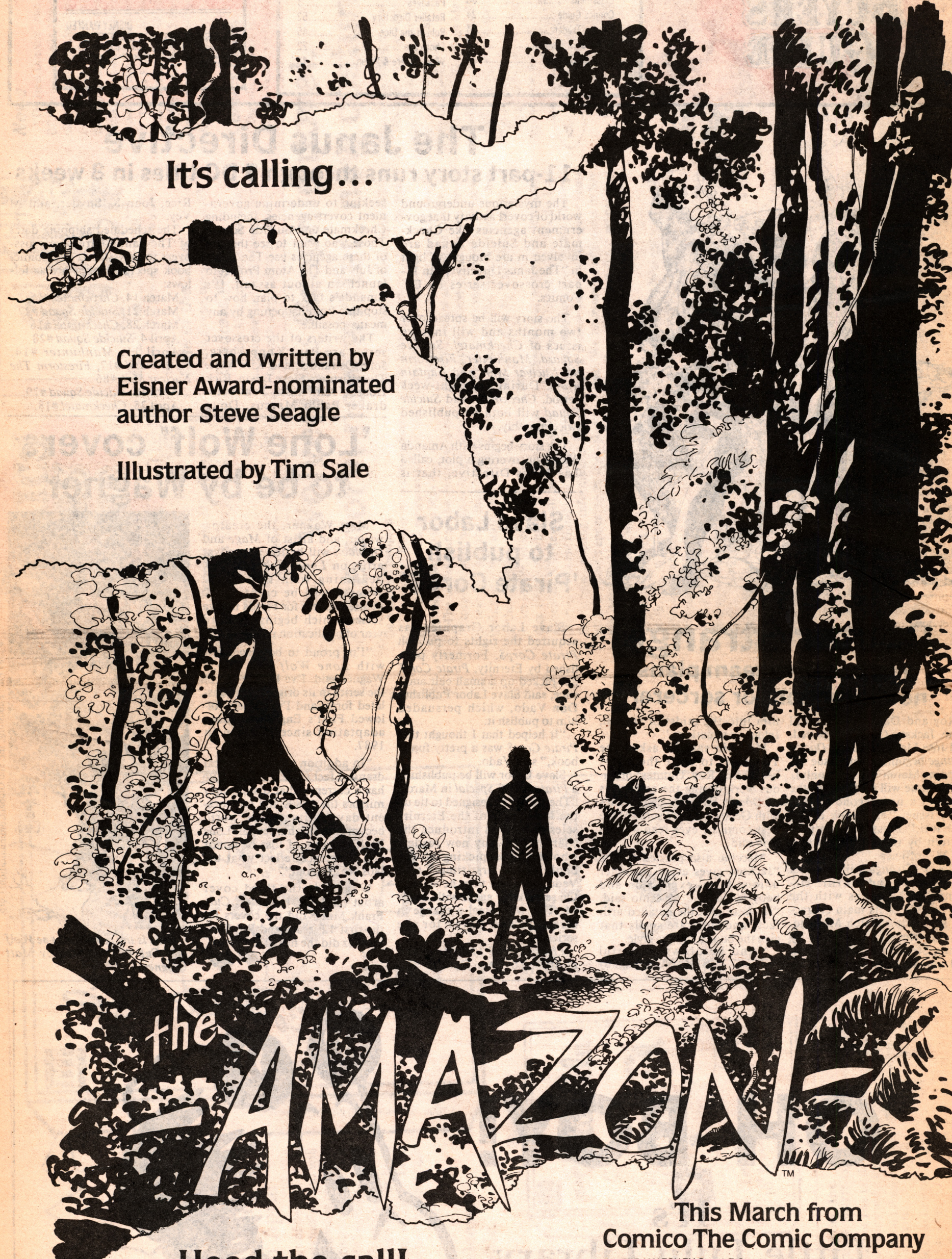
OH BOY!

It's Little Lulu Library Set III!



See the back page of this section of the CBG for more information.

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It's calling...

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Eisner Award-nominated
author Steve Seagle

Illustrated by Tim Sale

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THE AMAZONTM Steven T. Seagle and © 1989 Steven T. Seagle/Tim Sale

Passages CBG preview: New Comics' 'DemonBlade'

This department attempts to deal with events in our field in concise and timely form. Items covered here include retirement, cancellation of titles, discontinuance of comic strips, and deaths.

Died

• George O'Hanlon, the voice of George Jetson in Hanna-Barbera's animated TV cartoon *The Jetsons*, died Feb. 11 in Burbank, Calif. He was 76 and the cause of death was given by the *Los Angeles Times* as a stroke. O'Hanlon had recently completed recording Jetson's voice for a full-length animated feature film, *Jetsons: The Movie*, to be released this fall.

• Herbert D. Ryman, who created the original concept drawings for Disneyland, died of cancer Feb. 10. He was 78. His designs include Sleeping Beauty Castle, New Orleans Square, and Pirates of the Caribbean. Most recently, he contributed concept drawings to Walt Disney Imagineering for the new Main Street in Euro Disney, which is to open near Paris in 1992.

[Editors' note: Both of the above obituaries were submitted by Hurricane Heeran.]

STRANGE

(From Page 1)

women, something we're going to see more of."

Strange's oldest foe, Baron Mordo, returns in issue #5, as do Satannish, the Sons of Satannish, and the arch-demon Mephisto. Mephisto's daughter is introduced in a tale that places Doctor Strange in the position of defending Mordo.

After that three-issue story, Roy and Dann Thomas plan to take the series "toward stories that are grim and hard-edged, rather than those with characters who just throw energy bolts at each other," Roy said. For inspiration, they are looking to the works of H.P. Lovecraft, Stephen King, and Clive Barker, he said.

"Doctor Strange will combat creatures that are out there looking for the chance to come into our world to take over — creatures that are as inhuman as you can get," he said.

Clea, Victoria Bentley, Morgana Blessing, Topaz, Wong, and Sara will form the supporting cast, and the alien Rintrah will return to take up the role as Strange's disciple. "Rintrah will be trying to learn about human society by watching a

By Valerie Jones

A double-shot preview. Not only do you get a peek at *DemonBlade* #1, but also at the *Young Master Special* that contains the origin of the lead character, the samurai Nitobe.

First, four pages from the special. Nitobe, an arrogant samurai, runs into a madman on the way to his brother's wedding. The madman challenges Nitobe and extracts a vow that Nitobe will carry the madman's sword if he wins. Nitobe does win, and enters a damned partnership with the blade. The only solution? Die in single combat as the madman did, or kill every member of the clan who created the blade.



great deal of television," Roy Thomas said.

Doctor Strange is a bi-monthly series, priced at \$1.50. "We're going to do everything we can to bring it back to monthly," Macchio said. "Once the readers see the new directions we're going, they won't be able to get enough!"

Marvel has announced the following shipping schedule updates:

D.P.7 #32, *St. George* #6, *Wolverine* #8, and *Marshal Law* #6 are to ship Feb. 21.

Justice #32 ships Feb. 28.

The War #1, the *Spider-Man-Kraven* hardcover, and *Akira* #7 ship March 3.

Light and Darkness War #7 ships March 7.

The Arena graphic novel ships March 27 with a cover by Bruce Jones.

Havok and Wolverine #3 ships March 31.

The Punisher hardcover by Steven Grant and Mike Zeck ships May 26.

Four titles: *Light and Darkness War* #6, *The War* #2, *Havok and Wolverine* #4, and the *Dreamweaver* graphic novel are being rescheduled. New dates will be announced.

Art Adams is the penciller on *X-Factor* #41 and #42. Paul Smith is scheduled to pencil issues #43 and #44, with Al Milgrom continuing as inker. *X-Factor* #43 ships April 27; #44 ships May 25.

WOLVERINE

(From Cover)

ine graphic novel that, when I heard Chris Claremont was leaving the title, I lost my head and volunteered."

Nick Fury and Wolverine is scheduled to be released in hardcover this summer. Art is by Howard Chaykin.

Does Goodwin have any plans for *Wolverine*?

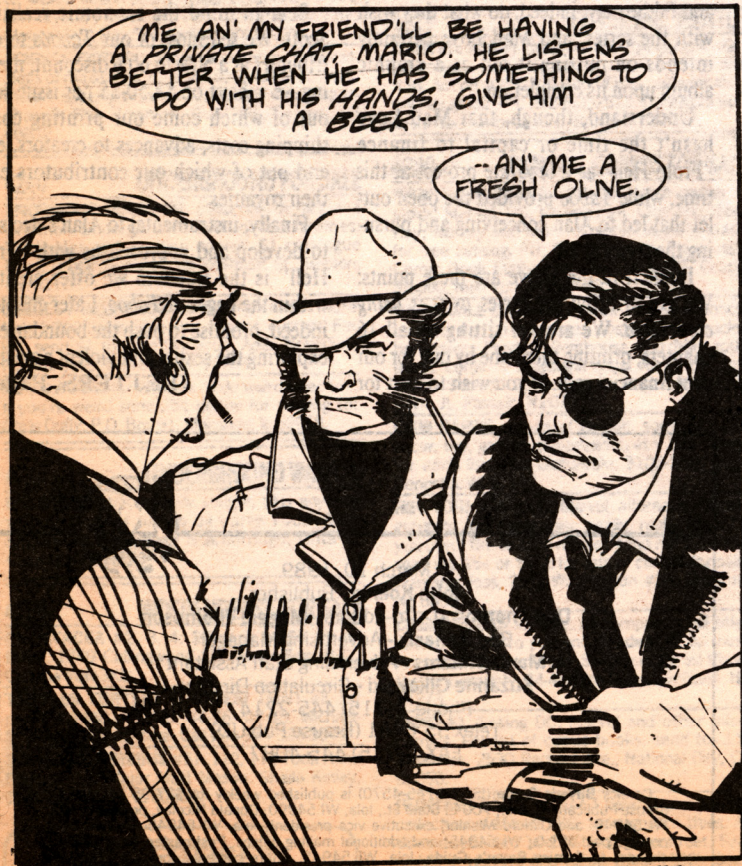
"Yes, in the general terms of wanting to take the base that Chris has set and broaden it a bit.

"I want to have *Wolverine* do a bit of globe-hopping and eventually expose the bestial side of his nature a bit more, because I'm such a beast personally," Goodwin said.

I asked, "Should I say you said that drily?"

He replied, "I'm surprised the phone line didn't turn to dust."

He said that Marvel's plan on *Wolverine* series will also handle the *Wolverine* stories that appear in *Marvel Presents*. "That looks like me, as well."



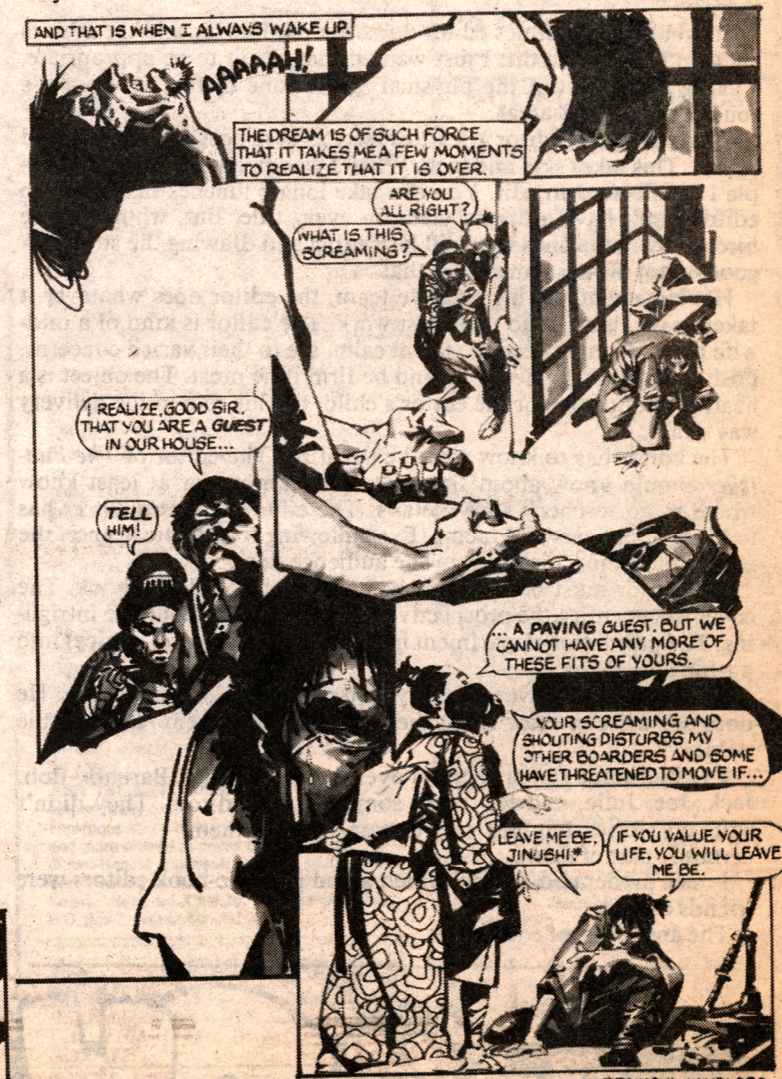
Howard Chaykin's version of *Wolverine* and *Nick Fury* will be seen in a hardcover graphic novel.

The blade is the central character of the series, as we follow it through each unlucky owner from ancient Japan to the present.

The artwork is by Alex Nino, in his return to comics and his first regular series. The story is by Chuck Dixon, who regularly writes *Young Master*.

It is action and mysticism, throughout Japanese history. Follow the *DemonBlade* on its quest for blood, mercilessly enslaving men and women in its evil grasp.

Young Master Special on sale in April. *DemonBlade* #1 on sale in May.



(*Demonblade* continues on Page 8)

Osamu Tezuka dies, created 'Astro Boy'

Osamu Tezuka, one of Japan's leading cartoonists and animators, died of stomach cancer Feb. 9. He was 60.

Tezuka, a medical doctor from Osaka, published his first cartoon in 1946 while he was a medical student at Osaka University.

His most famous creation — "Tetsuwan Atom," or "Astro Boy" — swept Japan when it was published in a magazine starting in 1951. The animated cartoon was shown on Japanese TV in the 1960s and the 1980s. It also was shown in the United States.

Astro Boy appeared in a Gold Key comic book in 1965 and in Now Comics' *The Original Astro*

Boy, which was recently canceled.

His works won many prizes during his 40-year career. Among them were two experimental films, "Jumping," a winner of the International Animation Festival in Zaslav, Yugoslavia in 1984, and "Broken-down Film," which won the 1985 International Film Festival in Hiroshima.

Tezuka is survived by his wife, Etsuko, and three children. A private funeral was held, with a public memorial to be scheduled at a later date.

[Editors' note: Thanks to James Neal for sending us the Associated Press story about Tezuka's death.]

Caliber Press' 'Fugitive' offers twisted TV tales

"Fugitive," beginning in *Caliber Presents* #4 from Caliber Press, features a psychotic mass-murderer, who is on the run through a strange mix of old TV shows, pursued by a detective charged with bringing him in.

Each story will take place in the backdrop of a different television show, complete with that show's cast of characters.

"We're really trying to shake things up," said *Fugitive* writer-creator Charles Marshall. "If you're fond of cult TV shows, then you'll probably really get a kick out of this."

"The first story, 'Mayberry R.I.P.,' is a fairly violent romp through a show everyone will be familiar with," said Caliber Press publisher Gary Reed. "Fugitive" will be drawn by

Rich Herold and Greg Cravens. "Rich has a clean style with futuristic overtones while Greg is a master caricaturist," said Marshall.

Caliber Presents #4 will also contain Tim Vigil's "Cuda Heart of Darkness," "Eyes of a Hero," "Thrill-Kill," a short "Aniverse" story, and a preview of *Baker Street*.

King Kull returns in a Marvel graphic novel, shipping April 28, written by Alan Zelenetz and illustrated by Tony DeZuniga. DeZuniga is also painting the cover.

This story pits Kull against Death herself and Kull's closest friends relate stories about him.

Guest editorial

By Tony Isabella

It's nice to know one's words can inspire people.

In *CBG* #790 ("I Cover the Newsstand"), I suggested comic-book editors were more appropriately credited in the mastheads of their titles than on the stories themselves. "Writers write and artists art the stories. Editors don't."

I'd like to report that the obvious logic of the above led dozens of editors to remove their names from splash pages throughout this great land of ours. It didn't. It *did* inspire one retiring soul to send the column anonymously to every Marvel Comics editor via inter-office mail. Nothing like having the courage of one's convictions, is there?

So what does a comics editor do? After all, I never said the editors *shouldn't* receive credit. I just wanted that credit to be appropriate. Taking into account the physical limitations of this forum, let's touch on just a few areas.

Obviously, the editor tries to hire the best possible writers and artists. This takes skill and luck. When I was an editor, I wanted people I didn't need to edit. You can take longer lunches that way. An editor won't have a dream team on every title. But, whomever he hires, they're the ones who will be writing and drawing the stories. A good editor always remembers that.

Having assembled his creative team, the editor does whatever it takes to get them to do their best work. The editor is kind of a midwife here. He must keep the talent calm, see to their varied concerns, push them when he needs to, and be firm if he must. The object is a healthy child. It is not the editor's child, but his role in the delivery was vital.

The editor has to know what he's editing. The editor of *The Punisher* should know about firearms, for example, or at least know where to go to check story details. The editor of *Speed Racer* has to know about cars and racing. Even allowing for artistic license, the editor must know his subject. The audience does.

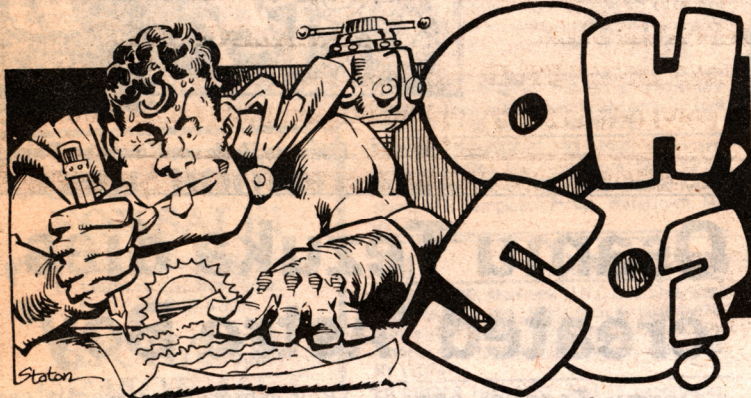
The editor must be a salesman. It's his job to sell the book. The cover has to entice the prospective reader. The ads should be intriguing. The promotion department has to be (fill in "-ed" of choice) into pushing the book.

The editor must oversee every step of the book's production. He does not write or draw the stories, but he makes them ready for the public.

I've had some terrific editors over the years (Alan, Barbara, Bob, Jack, Joe, Julie, and Roy) and some terrible editors. They didn't write my stories, but they were certainly part of them.

I once moderated a panel which asked if comic-book editors were friends or foes.

The answer is, of course, yes.



Stephen R. Bissette

SpiderBaby Grafix

P.O. Box 442

Wilmington, Vt. 05363

Thanx for printing the *Taboo* coverage in the current *CBG*! One correction: The regular edition (uncensored) of *Taboo* #2 isn't available *only* in the United States, with Canada, Britain, and other countries only having access to the export edition.

Both editions are being made available to all distributors, including Canadian and British distributors; we have prepared the export edition as a service to those foreign (and domestic) shops wary of the legalities involved with handling a book that includes drawings of erections. Make no mistake, though; even the "export" edition of *Taboo* #2 is a strong, adult publication.

Unfortunately, I must also add one other revision to the article on our export edition: Page 3 of Chapter One of Alan Moore's and Eddie Campbell's "From Hell" is also having four panels redrawn for the export edition. I loathe this — though I feel it a responsible move on SpiderBaby's part to offer the export edition, I would like nothing better than to have it ordered in such low quantities as to

negate the need for future "export" editions of *Taboo* #3 and up.

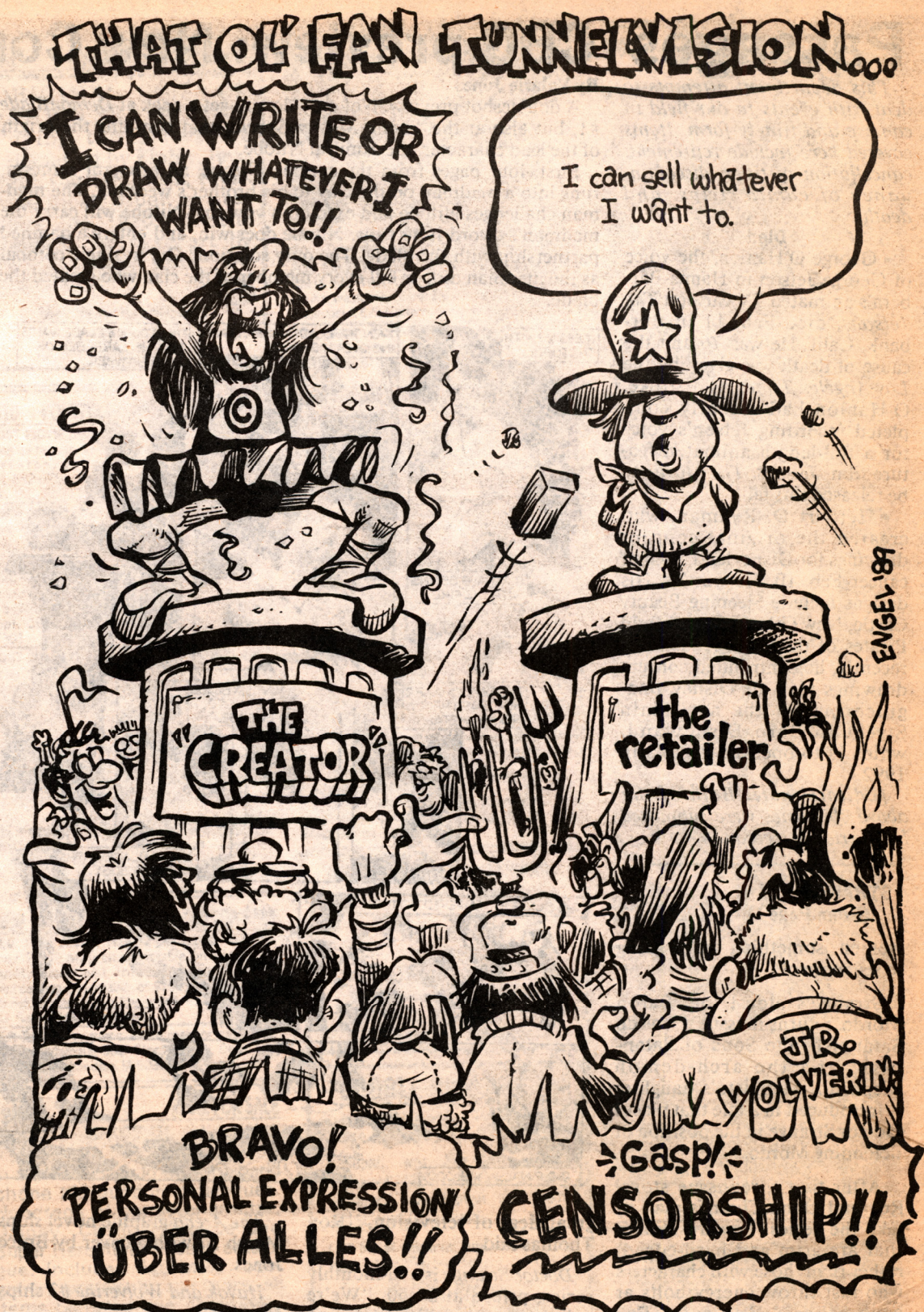
Well, retailers, distributors, and readers, cast your vote: Order the edition you feel suits your sensibilities and needs.

Again: Both the export and regular (uncensored) editions of *Taboo* #2 are available to all. We are printing the export edition to order, though, so be sure of your decision.

Also, as will be stated in our ads, individuals may order either edition directly from SpiderBaby, so if the unexpurgated edition is not being sold in your local stores, you can get it from us. However, you must be over 18 to order and enclose an age statement with your order. The "export" edition will be available in very limited quantities (see above; we're only printing to order), so if that's what you want, order it soon!

Another correction in the same issue of *CBG*: Don, there are issues 7 and 8 of Quality's *Scavengers*. I've enclosed copies of the covers as evidence. *Scavengers* #7 might as well be missing, though, as it foregoes the pleasures of "Flesh" to run a polar-bear-on-the-rampage tale, "Shake," despite the ever-present dinosaurs on the cover.

Finally, I've received a letter from Scott



Vice, expressing his being "a bit upset" by the news in *CBG* #796 which announced that a 16-part serial by Alan Moore and Eddie Campbell will run probably through 15 volumes of *Taboo*. Scott is "dismayed" that, "as a fan of both gentlemen's works," he can't see the *Taboo* run as being affordable.

He mentions a letter written to *CBG* mounting a letter campaign from other fans "to express the hope that 'From Hell' might be published in a separate comic book or perhaps as a series of albums... in a less expensive format... so a larger number of readers may enjoy the work of two of the industry's finest talents."

Though Scott certainly isn't being presumptuous by writing us (and *CBG*), the undertone that we are doing this as a ploy to boost *Taboo*'s circulation simply isn't so.

For the time being, SpiderBaby's only publication is *Taboo*. Though I am planning on publishing my own work later on, we haven't the means or inclination to expand, and printing "From Hell" in a separate volume simply isn't possible.

First, Alan and Eddie are doing the series for initial publication in *Taboo*; SpiderBaby hasn't the right to print it elsewhere in any form. Secondly, as Alan states in an article in the upcoming *FantaCo '89 Yearbook* (quoted from at length in the *CBG* article), "From Hell" would

not exist without *Taboo*; I refer you to the article in *CBG* #796.

I'm sure Alan and Eddie would have, at some point, joined hands on a future project. However, when Alan first approached me with the outline and we began discussing artists who might be appropriate and available, we jointly arrived at the decision to approach Eddie. It is a wonderfully symbiotic relationship, as we have the pleasure of printing the series as it is completed chapter by chapter in our anthology, while Alan and Eddie earn advances and (as the books are issued) royalties on each appearance, affording them the time and income necessary to undertake and complete such an ambitious, time-consuming endeavor.

Upon its completion in *Taboo*, Alan and Eddie may, indeed, do what they wish with the series, and Mad Love certainly intends on putting it out as a graphic album upon its completion.

Understand, though, that Mad Love hasn't the time or capital to finance "From Hell" as a separate project at this time, while *Taboo* provided the open outlet that led to Alan conceiving and pursuing the series at all.

Implicit in the above are these points: We are printing the series as it is being completed. We are not sitting on all 16 chapters, printing them one by one for our own financial gain. If you wish to wait for

a "more affordable," all-inclusive album collecting the series, you may do so and look forward to it coming out in about two years. If you wish to read the series as it is being completed, however, its home is *Taboo*, and we'd be happy to have you aboard as a reader.

By supporting us, you support Alan and Eddie's work, which will allow them to continue; you'll also be getting some fine reading crafted by other excellent writers and artists and be supporting their efforts as well. We are not cynically charging \$9.95 per issue for a hit of 19 to 32 pages of Alan and Eddie; there's almost 90 pages of work by other creators of similar calibre per issue — and, much as I'd like to charge less per issue, it simply isn't financially feasible at this time.

Bear in mind the economic realities, Scott. We sell most of our *Taboos* to distributors at a 50% to 60% discount, meaning we subsist on \$4.50-\$5 per issue sold, out of which come our printing costs, shipping costs, advances to creators, etc., and out of which our contributors earn their royalties.

Finally, instrumental to Alan's decision to develop and approach us with "From Hell" is the freedom we offer creators within the pages of *Taboo*. Later chapters, indeed, promise to push the boundaries of exploring the sexual and violent aspects of

(LETTERS, Page 6)



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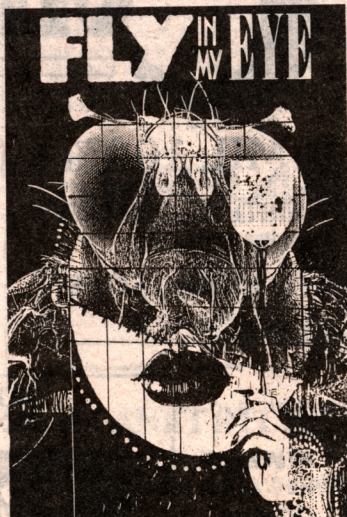
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BATMAN'S PAST IS CATCHING UP WITH HIM



Commemorating
fifty years
of The Batman
in print.



DETECTIVE

"BLIND JUSTICE"

By Sam Hamm (screenwriter of the Batman movie), Denys Cowan, Dick Giordano, and Frank McLaughlin.

Bruce Wayne is charged with treason! In Detective Comics #598, 599 and the 50th Anniversary issue, #600. Detective #598 ships in February.

BATMAN

"THE MANY DEATHS OF THE BATMAN"

By John Byrne, Jim Aparo, and Mike DeCarlo.

Batman's teachers are murdered—one by one!

In Batman #433, 434, and 435.

Batman #433 ships in March.

LETTERS

(From Page 4)

the story, but Alan and I soon discovered that what seemed the most superficial of freedoms — the freedom to tell the story in as many pages as necessary and *without* notifying Nancy and me as editor-publishers of any additions or revisions as the work is in progress unless one chooses to — became integral to the growth of the series.

Simply put, Alan had never had the freedom to tell a story in chapters of different lengths; in his own words, it is "a freedom rarely considered by novelists and rarely heard of by comics creators." While many of you may not consider this a revelation, or as crucial as the economic or sexual/violence issues, Alan, Eddie, and Nancy and I are discovering otherwise. Alan is also considering additional

appendices to follow the series proper, and whether they appear in *Taboo* or are reserved for Mad Love's collection is up to Alan and Eddie.

I find it fascinating that no one had considered such a valid storytelling device before (outside of *Watchmen*, which was, by the way, in a rigidly designed format — Alan and Dave Gibbons designed it but, once having done so, were locked into it contractually; interesting to conjecture how the ending may have differed had there been more room for play).

We welcome your letters, but please, 'From Hell' will be appearing chapter-by-chapter in *Taboo*, and no amount of mail can lead to it being published at this time in a different format. Save your dollars for *Taboo*, or for the Mad Love album a couple years down the road, or both — and save your letter-campaigns for more

important issues: mounting opposition to the RICO act, the arms race, or environmental pollution.

Back to work.

John Byrne

After reading the letters in the past few weeks worth of *CBG*, I feel I must go on record as being generally in support of Buddy Saunders and all store owners who impose their own standards and regulations on what they choose to sell.

While I cannot agree with the part of Buddy's memo stating that customers were not to be informed when a particular title was no longer sold — a position which Buddy has evidently reconsidered and changed — I feel it is as much the store owner's right to *not* sell anything which he finds personally offensive as it is his right to sell everything currently available.

That various of your readers disagree with this position does not surprise me in the least. For the past several months I have been watching self-declared liberals defending the rights of stores to sell whatever they wanted — i.e., what the customers wanted to buy — and I knew it could not be long before the pendulum made the full swing and those selfsame readers who so adamantly defend their right to buy whatever they want would be armed and ready to take away the store owner's right to control what is sold in his store.

How is this any different, I wonder, in the minds of these alleged defenders of Civil Liberties, from the mentality that seeks to restrict the kind of material we can publish and/or purchase? If the store owner has the right to sell whatever he chooses it must be exactly that: *whatever he chooses*. And if he chooses not to sell material he finds personally offensive, I say more power to him. It takes greater strength of character to deliberately sacrifice sales — to potentially reduce one's income — than it does to pander and sell whatever the market will bear, personally offensive or not.

So I say "Good for you, Buddy!" and all the other store owners who are exercising their personal conscience, be it in the form of selling everything and anything, or in the form of selling only those things they find suitable by their own standards. It is precisely that freedom of choice the

knee-jerk pseudo-liberals seem to forget they are supposed to be defending.

Dennis Mallonee
Heroic Publishing Inc.
6433 California Ave.
Long Beach, Calif. 90805

This may seem incongruous, coming as it does from a publisher who has an extreme quarrel with the subjective and arbitrary manner in which Lone Star Comics makes its decisions with regard to what product not to carry, but it's abso-

lutely wrong to accuse Buddy of censorship.

Buddy doesn't engage in censorship. He doesn't dictate what will or will not be published. All he does is decide what will or will not go into his stores. That's his prerogative. They're his stores.

We may not like the fact that he continues to refuse to carry *Flare*, but all we can do about it is try to persuade him that he continues to make a mistake, and in the meantime encourage people who have been shopping for comics only at Lone

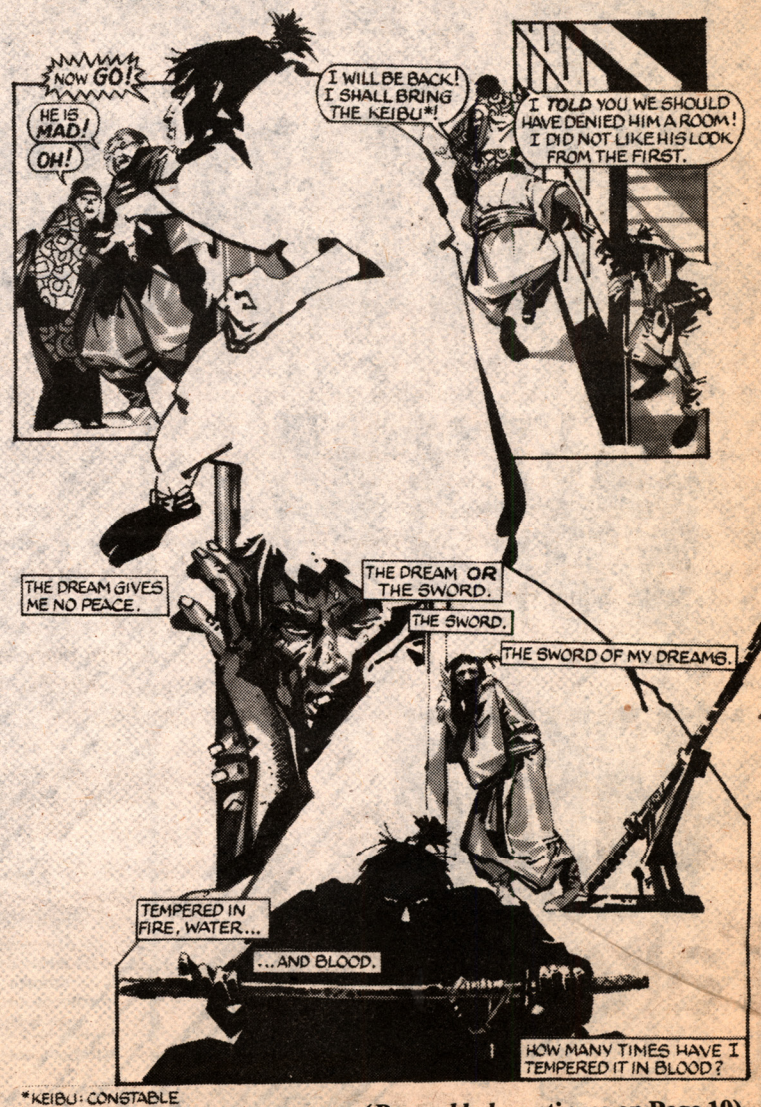
(LETTERS, Page 10)

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*KEIBU: CONSTABLE

(Demonblade continues on Page 10)

THE BERLIN TIMES

FOUNDED
1902

March 3, 1944

VOL. 1, NO 1

FREE

Alien CRASH-LANDS In Germany!

BERLIN- It has been confirmed. An alien has crash-landed within German borders.

Hitler and the Red Skull have confiscated the alien's time-travel gear and have begun using it to send special commando squads into the future. The commando squads

are in search of new technologies to use against the Allied Forces.

Commando squads have reportedly met up with super hero player-characters in the year 1989. The player-characters are said to "feel compelled to travel back in time and try and find the real villains."

See Photo for Details.



MT1, All This and World War 2
by Ray Winninger

MT1 is the kickoff to TSR's MARVEL® Time-Warp adventure trilogy, a campaign that spans the entire history of Man on Earth. Don't miss out on the adventure! *All This and World War 2* ships in March, and will be available in April at hobby shops everywhere!

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TOP OF THE NEWS

Page 9 © 1989 Eclipse.

PAGE 9

Weasel Patrol Now Special

Macklin, Dowling Protect, Serve, Run Away

"It's wild, it's wacky, it's wonderful," says editor Letitia Glozer of *The Weasel Patrol Special* #1, a spin-off from the popular science fiction anthology *Fusion*. *The Weasel Patrol* is written and drawn by Ken Macklin and Lela Dowling. "This is some of the best funny animal humour work currently being done," says Glozer, explaining the back-up's cult following.

"*Fusion* has always been a series that gets a lot of fan mail, and a huge percentage of that mail was very positive about the *Weasel Patrol*—so positive we decided to give them their own book," she says.

In the special's two stories, the Weasels first don Roy Rogers garb to investigate a rash of cattle-rustling by UFOs in the Old West. Then they inadvertently crash a fraternal organization while en route to the Intergalactic Crimefighters Convention.

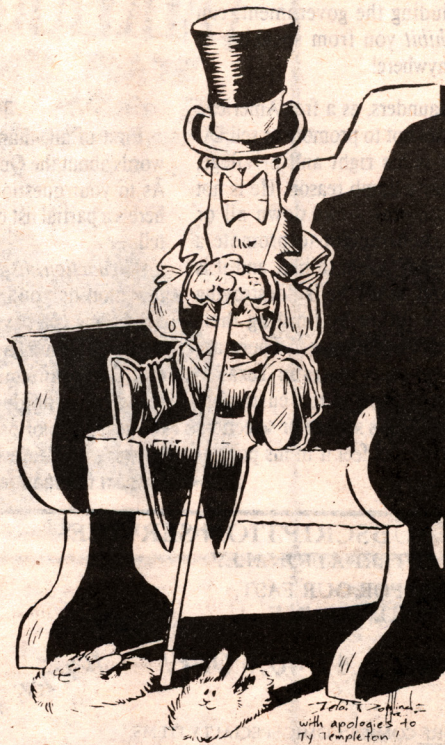
"Ken and Lela individually are known

for great art and great stories, and when they're combined, they're an unbeatable team," says Glozer.

Could this herald a regular *Weasel Patrol* series? "The fans would go wild for it," says Glozer, "but Ken and Lela are both involved with other projects and couldn't take on a regular book."

Distribution manager Sean Deming notes the previous sell-out success of *Contractors*, Macklin's outrageous science fiction one-shot. "Macklin's humour books have a lengthy shelf-life and tremendous crossover appeal among science fiction fans," he says. "If the previous pattern of under-ordering is any example, *The Weasel Patrol* is a sure sell-out as well."

The Weasel Patrol Special #1 retails for \$2.00 in the deluxe black and white format. It ships May 2. Reserve yours today and help save the Cheezies!



Art © 1989 Lela Dowling

Keeping Up With Hampton

Total Eclipse, Lost Planet, Barker's Tapping The Vein Keep Artist Bo Mighty Busy

Eclipse artist extraordinaire Bo Hampton has finished *Total Eclipse* (#4 on sale now), completed *Lost Planet* (#6 finally ships in March), and has moved on to Clive Barker's story "Scape-Goats," scheduled for the third issue of *Tapping The Vein*.

Whether it's pencilling a superhero Super-Series, writing and drawing his own science fiction fantasy, or adapting in watercolour one of Barker's famous grisly tales—it's all in a day's work for Hampton.

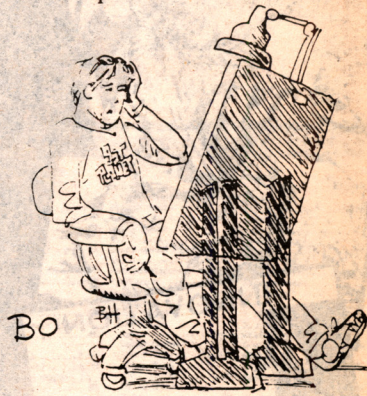
He is perhaps most pleased to have the arduous task of *Total Eclipse* behind him. "It was fun to work on," he says, "but drawing thirty six characters in one panel was a bit much—I'm glad to have it over."

"I thought that Sam (Parsons, colourist) and Rick (Bryant, inker) did a really good job on the book—and I want to thank Jim (Ritchie) and all the people that helped on the pencilling," he adds.

"I took on *Total Eclipse* because I saw things that I could do with the characters that would be fun visually. At the time, I'd just finished issue #5 of *Lost Planet*, and I was tired of doing that," he notes, "but after five issues of *Total Eclipse* I was ready to go back to *Lost Planet*."

"From an artistic standpoint, I think that the last issue of *Lost Planet* is the best," says the artist. "I like the way everything was wrapped up, and I like the storytelling and the pacing of it, as well as getting into the more horror-oriented aspects of the story—that's really what I was building toward." And obviously what led him to *Tapping The Vein*.

"Scott, my brother, told me he was doing one [of the Clive Barker stories], and since I knew Fred (Burke) was editing it, I just called him up to see if there was a story he thought I could do. Scott told me that 'Scape-Goats' involved scantily clad women in the middle of the ocean with minimal amounts of reference, so that sounded perfect."



Art © 1989 Bo Hampton.

Hampton had not done colour work since "Maiden and the Dragon" in Eclipse's *Alien Worlds*. "Scape-Goats" gave him the opportunity to return to watercolours. "I'm using a classic watercolour technique as far as the painting goes, but I've added a sparse ink line underneath," he says. "I'm using a coarse-textured watercolour paper that gives it that classic 'watercolour look'."

"Now that I'm doing colour work, I think it will be really hard to get back into black and white—you have such control over everything with colour," Hampton concludes. But what project he'll tackle next remains a mystery.

La Duke Takes On Evil Ninja Canucks

Smith, Fox, Truman Team On Scout #13

Scout: War Shaman #13, on sale in April, will debut a dramatic new penciller, Todd Fox, in a story written by Beau Smith and inked by *Scout* creator Timothy Truman. That issue's cover asks the musical question, "If ninjas are so tough, how come they lost the war?"

A series of lucky breaks make up the tale of how this unique team came to the pages of one of Eclipse's most popular series. Explains Smith, "Todd Fox, whom Truman and I met at the Chicago Con two years ago, gave me a drawing of Beau La Duke that he'd done. Tim saw a diamond in the rough with this young artist."

"I kept in contact with Todd, and last year we decided we would write a story for Tim as a gift for his birthday," Smith continues. "I showed that story to Dean, and he said the storytelling was great and the action was really nice."

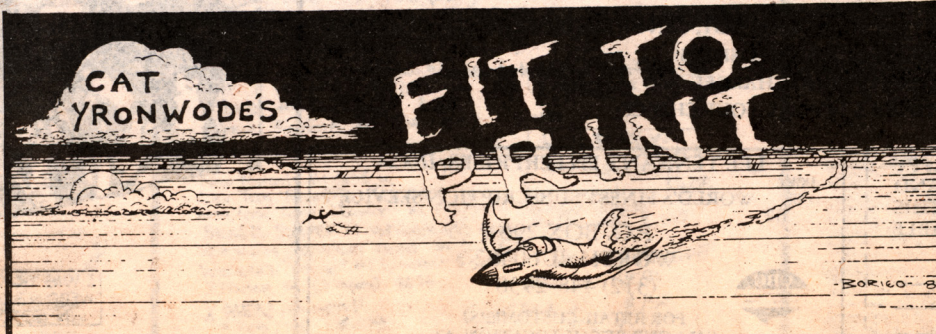
"We sent Tim the first ten pages, and he said the [*Scout: War Shaman*] storyline was moving to Canada."

"The rest is proverbial history."

Smith is pleased with the way The Fox-Truman team executed his action-oriented tale. "In movie terms, I'd say this was like *The Spoilers* with John Wayne and Randolph Scott—one of the five best brawl movies ever done. It impressed Tim enough that he wanted us (Fox and Smith) to do the remaining back-ups for #14-16." Ricardo Villagran will ink those stories, which include the epilogue to the *War Shaman* storyline.

"[That epilogue] kicks ass—it's the best thing I've ever done," says Smith.

Scout: War Shaman retails for \$1.95 in the deluxe Baxter format.



THIS IS FIT TO PRINT NUMBER 251: When Springtime Comes Again.

The primroses are blooming, and the violets, and the crocus, along with the early anemones, the last paper-white narcissus, and the remnants of the snow-drops. Half the camellias are done and half have not yet begun. It's that second half you've got to look out for; those things are monsters.

It is cold and sunny, but warmer in the afternoons. We are planning to tear down the old wood-shed and rebuild it closer to the fence line, where it won't block the view of the olive trees.

I hope you've been enjoying the various soft-cover albums we've put out lately. I especially like the Humphrey Bogart biography; I hope it sells well so we can follow it with bio-albums on Charlie Chaplin and The Marx Brothers, which the same guys have already released in France.

Another neat new book is *Ariane and Bluebeard*. I'm very happy with the press work on that, in addition to my fairly predictable pleasure in Craig Russell's art and story. It was overdue of us to put Craig's material onto slick paper in a squarebound format. I don't know why we waited so long, but starting with *Ariane and Bluebeard*, all of Craig's Eclipse material will be given this sort of production. He deserves it...and so does the audience.

I've been busy lately with a couple of projects. Dean and I are helping to research the *Friendly Dictators* trading card set by Dennis Bernstein and Bill Sienkiewicz. Between us (and Laura Syddell, Dennis' assistant), we have to come up with clear photo-reference on all 36 dictators so Bill can get the satirical points of their portraits down just right. Lots of trips to the library.

Some of these people—well, suffice it to say that Bill doesn't have to work too hard to make them look weird. They already look weird. Case in point: Chilean dictator Augusto Pinochet. With his black gangster shades and his

frowning mouth, this so-called world leader looks like a cheap thug right out of some Warner Brothers B-movie! When it came to adding "humour" to the depiction of Pinochet, all Bill had to do was draw him exactly like he is, dancing on the grave of his predecessor (and I mean that in the literal sense, since he arranged the assassination himself!).

And the "career stats"—when we boil the history books down, we get stuff like "14,000 people killed, 20,000 peasants 'disappeared,' \$15 million in United States aid unaccounted for." Yep, they are a bunch of strange dudes, these "friendly" dictators our tax money is supporting. Brrrrr.

In a more conventional vein, I'm also putting a lot of time into the two James Bond projects we have underway. Mike Grell is still late on the art for the first volume of his original mini-series about 007, but the official adaptation of this summer's new "License to Kill" flick, starring Timothy Dalton, is moving along on schedule under Iron Mike's supervision.

The two stories are quite different. In Grell's mini-series, Bond is sent to the Austrian-Hungarian border to arrange the escape of a young woman whose scientist father has promised the British government some very hot military secrets in exchange for her freedom; in the movie adaptation, Bond and his American friend Felix Leiter become involved with a deadly drug smuggler...and his sharks.

Which reminds me: I read today that the real James Bond, the celebrated Caribbean ornithologist whose name Ian Fleming appropriated, died recently at the age of 89. Apparently Fleming offered Mr. Bond the use of the name "Ian Fleming" in return, but Bond never took him up on the offer. Too bad; if he had, we might have enjoyed spotting an Ian Fleming Warbler flying around the feeder in the spring sunshine.

Heading this time by JEFF BOREO.

To see YOUR name in boldface type and your art or lettering here, make FitP logos 8 1/2 inches wide by 3 inches deep and send photocopies to catherine yronwode, p.o. box 1099, forestville, california 95436

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LETTERS
(From Page 8)

Star to start shopping elsewhere.

Buddy is not the ogre some people have been making him out to be. He's very personable and very likable, and makes his decisions based on what he perceives to be sound business practices. He has a certain type of clientele and a certain type of store environment in mind, and he wants product that match his preconception of what constitutes something that will fit those profiles.

In much of what he does, we think he's wrong. We will continue to try to persuade him so, and would urge Lone Star customers who think he's wrong to tell him so as well, if necessary by voting with their feet. But, please don't accuse Buddy of doing something he isn't doing. Accusing him of censorship only obscures the real issues involved.

Todd H. Goldberg, M.D.
65204 Delaire Landing Rd.
Philadelphia, Pa. 19114

I haven't really been following the Buddy Saunders debate that closely, but the letters in the Feb. 17 issue of *CBG* made me decide to write to make one very important point:

A proper definition of censorship is gov-

ernment prohibition of a publication or some other state interference with the right to free speech. It is *not* censorship if an individual or business chooses to refrain from displaying, promoting, selling, or publishing something. The First Amendment only says that "Congress shall pass no law" interfering with free speech, freedom of the press and of assembly, etc. Freedom of speech does not mean that anyone has to listen to you, give you air time or print or shelf or meeting space, or has to pay to read, hear, or distribute your ideas. It only means that no one, including the government, can *forcibly prohibit* you from speaking or publishing anywhere!

If Buddy Saunders, as a free American citizen, chooses not to promote or sell DC comics, that is his right and privilege, even if it is for a dumb reason. He is not "forcing his moral views down all or throats" by choosing not to promote a product he doesn't seem to like, and it is truly ridiculous to say he is "destroying our children's future by limiting their right to freedom of choice." There are surely plenty of other places in Texas to buy DC comics, and if the customers don't like Lone Star's service or selection, Buddy Saunders will feel it in his pocket-book soon enough.

Bryon Benedyk
Gary, Ind.

Buddy Saunders has the moral right to establish his store policies — but how could the same man be so immoral as to instruct his employees to lie to his customers?

Perhaps, if Mr. Saunders has trouble with these two conflicting moral dilemmas, he should think about trying another line of business.

Sal Quartuccio
Bob Keenan
S.Q. Productions Inc.
P.O. Box 4569

Toms River, N.J. 08754

First of all, thank you for all the fine words about the Quality line. Mighty nice. As to your questions and/or complaints, here's a partial list of answers to know and tell:

• *Reduction/distortion:* Over the next few months you'll see that eliminated. Something you have to understand is that we are publishing in conjunction with several European countries, and there are many cooks producing this broth! As to the general color production values of the books, this, too, will be improving over the next few months.

• *The Dreaded Double-Numbering Mystery:* From the start of our taking over the Quality line from Dez Skinn (remember Dez Skinn?), the U.S. printing (and numbering) has always been two months behind the European printings. To resolve this, we elected to double-number certain issues to put all the printings in line. Some fun!

• *We're late, we're late!* The shipping of our books from Europe has had its share of hiccups. If you think getting books out on time from Sparta is tough, try it from Spain and/or Finland! We're seeing a light

at the end of this tunnel as well, and the next three shipping groups will be three weeks apart as opposed to four weeks apart.

• *The missing two issues of Scavengers:* They're not missing at all! You'll find them in this package. Obviously, they never made it into your reviewer's pack. For the record, the final issue of *Scavengers* is number 14. It will then be replaced by a new Judge Dredd title — *The Law of Dredd*.

Enclosed find two new Judge Dredd T-
(LETTERS, Page 12)

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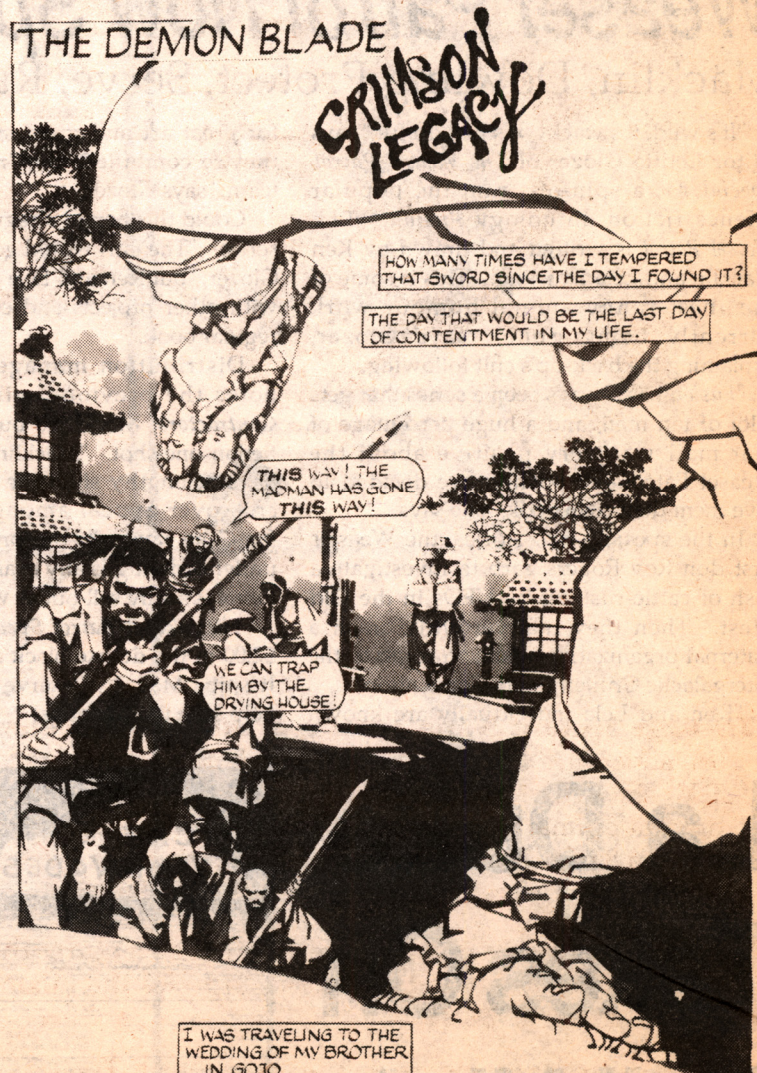
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(Demonblade continues on Page 12)

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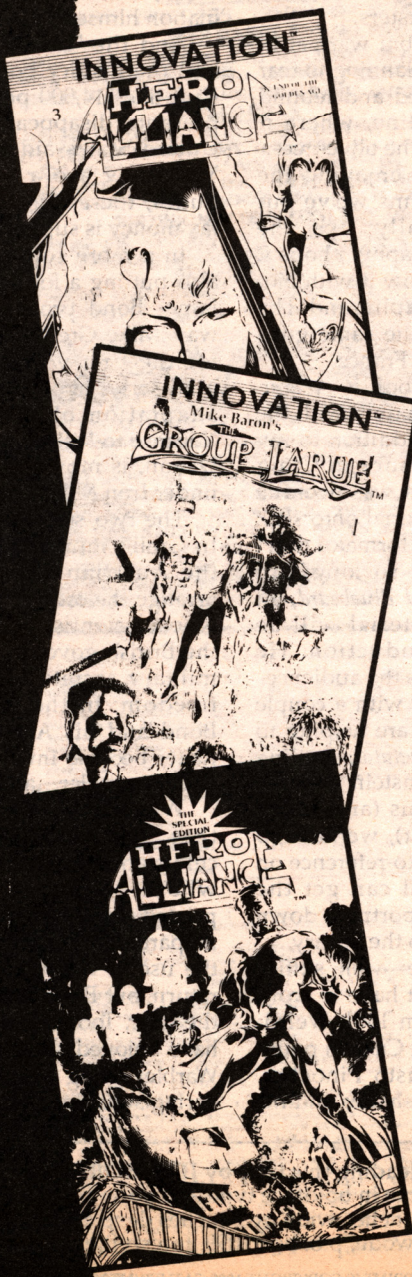
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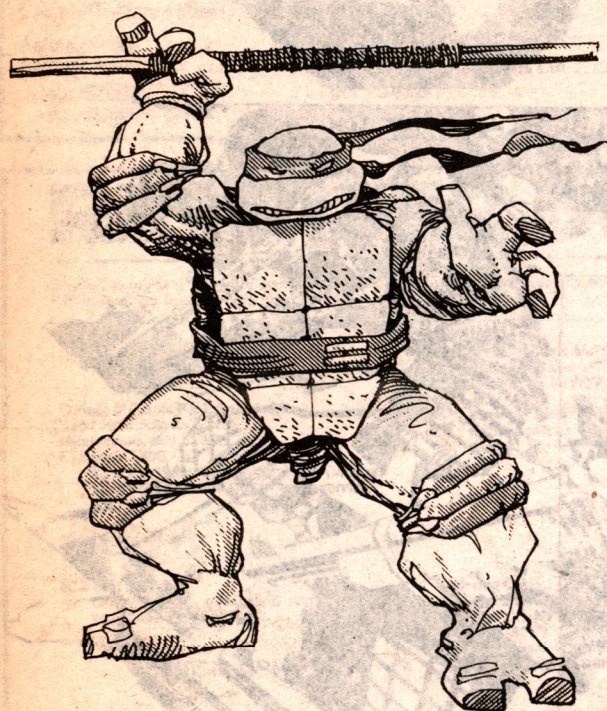
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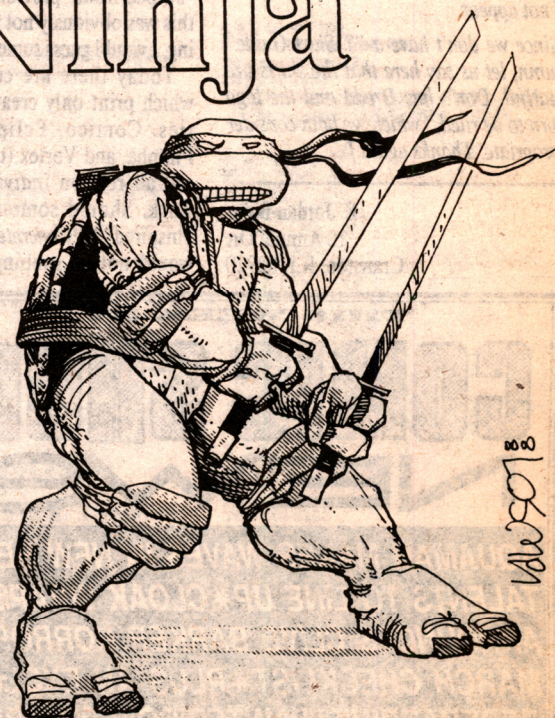
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LETTERS

(From Page 10)

Shirts for you and Maggie. Wear them at your leisure. So far, we've released six T-shirts: one Halo Jones, one Rogue Trooper, and four Dredd. In April, two new Dredd Tees will be released.

Hope this clears up some mysteries, and again thanks for the kind reviews.

[And thank you for the prompt and exceedingly kind response to the reviews.

Thanks, too, for the T-shirts and the "missing" issues of *Scavengers*. Don was mistaken about their non-publication but we had hunted all over for those without finding them before concluding that they were non-existent. This crystallizes our feeling that we need to ask our readership to help us determine what comic books actually were published during the various gluts of the last five years. Watch "Comics Guide" for questions about what did and did not appear.

Since we don't have a "T-Shirt Guide" column, let us say here that the shirts are beautiful. Don's has Dredd and the logo "Born to be riled," which we both consider appropriate. Thanks again.]

E. Jordan Bojar
10 Annual Dr.
Cranston, R.I. 02920

As an aspiring writer, I was appalled at the sentiment expressed in Henry Kujawa's letter (Feb. 19). He would have us believe that if a property can be appropriately licensed, that a company should simply produce a "rip-off." Although this may please a few twisted fans of the original property, it is also robbing the creators who originated the concept of their well-deserved royalties.

Attention Mr. Kujawa: If a company "rips off" *Dark Shadows* and produces a similar product (despite the difference in medium) they are, in effect, stealing from the show's creators. The law recognizes this: It refers to such material as "derivative works." It is not only wrong, but illegal as well.

I find it an insult to the creators of *Night Force* and *Hunter* (favorites of mine) that both were referred to as having "swiped from" previous works. Although this was obviously not meant to be insulting, I would guess some might find it so.

Today there are comics companies which print only creator-owned properties. Comico, Eclipse, Innovation, Piranha, and Vortex (the list goes on and on) all rely on individuals to produce work. Should someone release a book "inspired" by *Concrete*, for example, they would not be robbing Dark Horse the

company (which is bad in and of itself) but Paul Chadwick the person (which is infinitely worse).

I would also disagree with his notion that America is, and I quote, "a country which evolved around the idea of the ability to make money." Well, you learn something new every day. I would have sworn that our country evolved around ideals such as "freedom of beliefs" (which includes those both religious and political as well as freedom of the press) and "fair, representative government." Neither capitalism nor free enterprise are ever mentioned in the constitution. I also had come to believe that both Thomas Jefferson and Benjamin Franklin were patent-holding inventors who would not have taken kindly to the practice Kujawa is encouraging.

In short, if a company were to produce a comic closely resembling any property, true fans of the original work would send the publishers their letters of complaint, not their money.

Jerry Smith
106 Bluffsides
Covington, Ky. 41017

To add to Mark Schryver's list of famous quotations that were never said by

(LETTERS, Page 14)

THIS WEEK IN NUMBER COMIC SHOP NEWS 88 SOME PEOPLE JUST DON'T GET IT!

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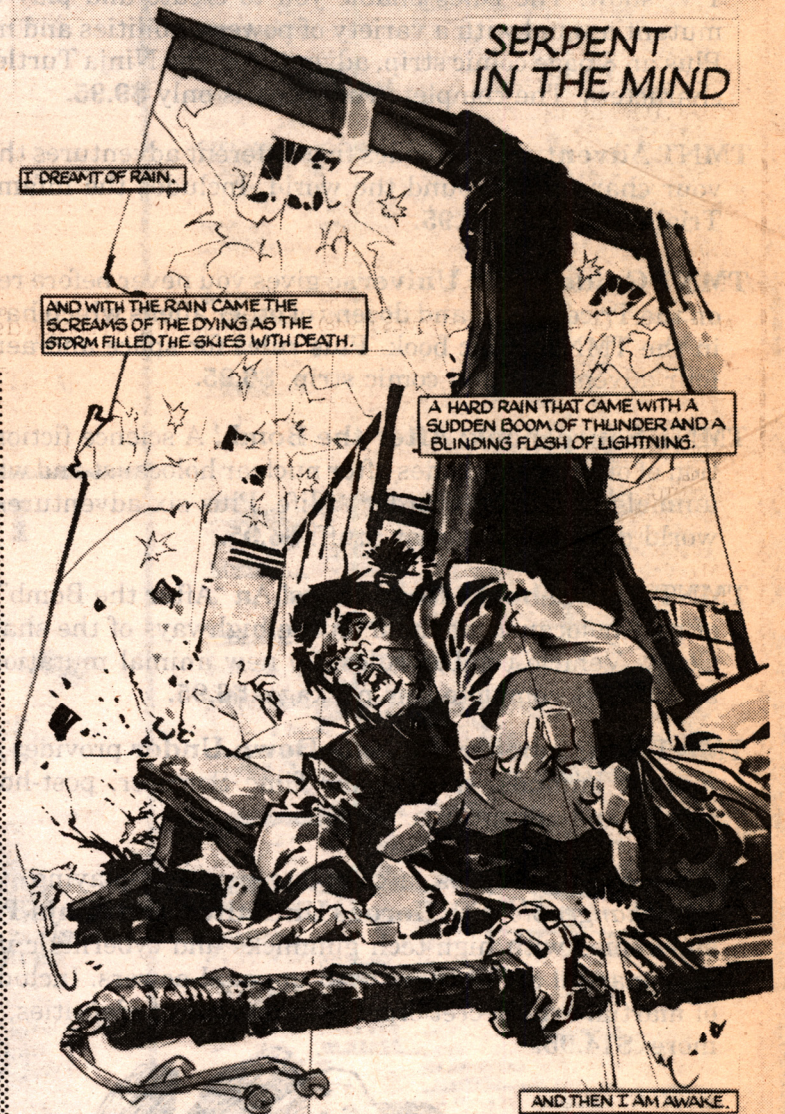
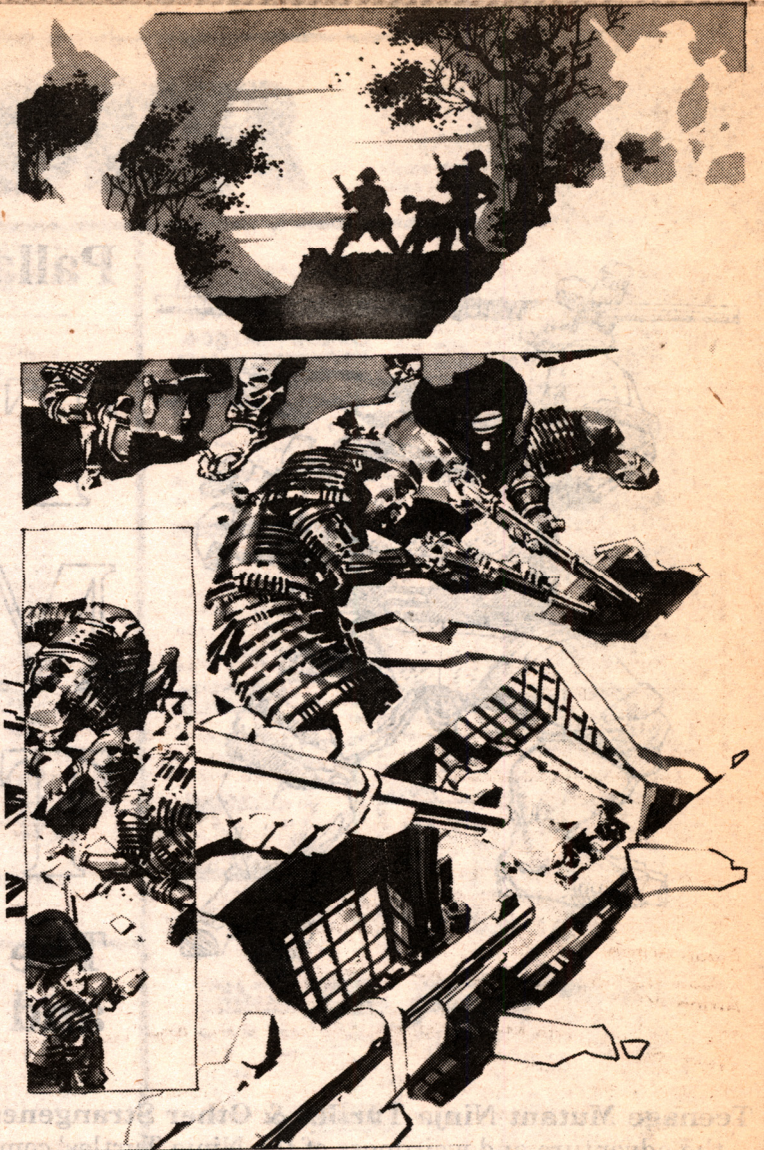
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(Demonblade continues on Page 14)

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Some titles are NOT available in a \$25.00 dupe-job, so be sure and ask to make sure if the cheaper, inferior copy is the one you want to buy. This is by no means a complete list of our serials — so ask if you don't see it. We also have silent serials and we've listed a few in with the sound titles:

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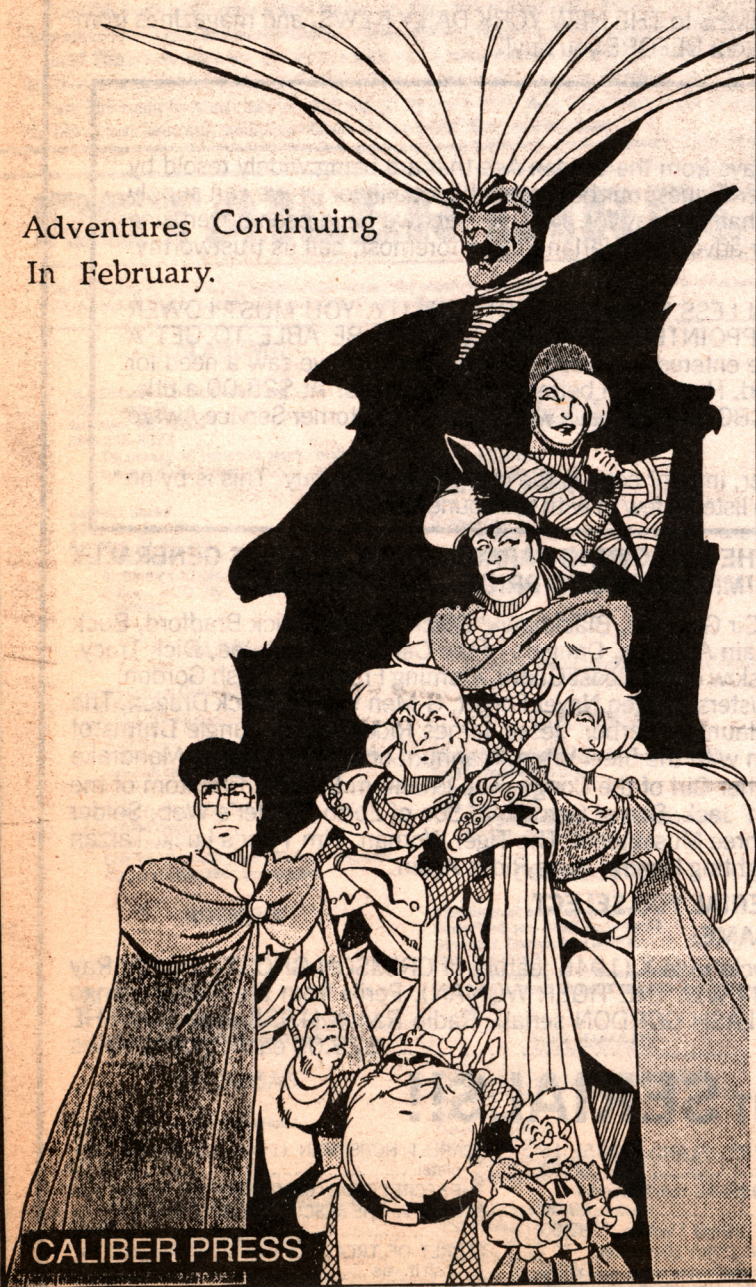
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LETTERS

(From Page 12)

the person to whom they are credited:

"It's elementary, my dear Watson."

Nowhere in Arthur Conan Doyle's numerous, wonderful Sherlock Holmes short stories or novels did Holmes utter such a phrase. How do these goofy things get started?

[There is a book coming out this summer collecting such misattributed quotations (or is it misquoted attributions?). The book is called, if we remember rightly, *They Never Said That*.

American Heritage ran an article some years ago on famous historic non-sayings and concluded that the folk process takes over and alters what was said to make it easier to remember. Sometimes a statement fits so well that, in the public subconsciousness, it is felt that Tarzan should have said, "Me Tarzan, you Jane." Holmes should have said, "Elementary, my dear Watson."

(It is possible that that line was used in the Basil Rathbone-starring Holmes movies, incidentally.)

The most famous misattribution of all is probably "Everyone talks about the weather, but nobody does anything about it." Samuel Clemens (Mark Twain) quoted someone else and wound up having it attributed to him. With all the great things Clemens did say and write, it's ironic that this fatuous rooneyism should be the one "Twain quote" most people remember.]

Kim Thompson
Fantagraphics Books

In *Comics Buyer's Guide* #794, Harlan Ellison accuses me of fabricating a quote for Len Wein in an effort to discredit his statements at the 1987 San Diego Comics Convention, as reported in the pages of *The Comics Journal* #119.

First of all, Harlan (I'm not going to stoop to the spurious officiousness of "Mr. Ellison") has got all the players completely wrong. I did not record his speech: The taping was done by *Comics Journal* Managing Editor Thom Powers. I did not transcribe his speech; my brother Mark did (and is credited to that effect at the end of the article). Nor did I write the resultant news article, nor did I call up Len Wein (or anyone else) for back-

ground. This was all handled by Powers, who was also credited at the end of the article. In fact, I wasn't even one of the editors of the *Journal* at the time: To the best of my knowledge, the only times my name occurs in that issue are (a) when we quote Harlan vilifying me for various (unspecified) crimes, and (b) when I'm listed as being in charge of "advertising" in the Staff Box.

Anyway. Even though I had nothing whatsoever to do with that particular piece, I feel that as co-publisher of *The Comics Journal* I should make an effort to set the

record straight.

As a first step toward this goal, I called up Len Wein. The conversation was instructive in a sort of non-informative way. Although Len was friendly throughout the call, he virtually panicked when I asked him to confirm or deny Harlan's assertion that we had fabricated a quote for him. He kept on repeating, over and over again, "I don't want to be part of this. I don't want to get involved." At the end of the conversation, he stated emphatically that he was never, ever going

(LETTERS, Page 16)



(Demonblade concludes on Page 16)

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LETTERS

(From Page 14)

to talk to anyone again about this whole mess — be it Harlan, CBG, or us.

Here are the instructive parts.

(a) Len did not at any point contend that he had been misquoted by the *Journal*. When asked point blank whether he had ever been misquoted by the *Journal*, or whether he had ever claimed to have been misquoted, he simply refused to answer.

(b) Len confirmed that in the year-and-a-half since that article has appeared, he has always taken our calls and spoken to us. (Please note that this explicitly contradicts Harlan's assertion that Len refused to talk to us in the first place. Or is he suggesting that Len only mellowed out and started taking our calls after we fabricated a quote for him that undercut his friend Harlan?) Incidentally, I can add to this that Len has been a welcome guest at more than one Fantagraphics party since then, and has always been cordial and friendly on those occasions. Not once has the matter of that article come up.

Is this starting to sound funny? Well, let's run through the story Rashomon-like:

The Gospel According to Harlan. In the course of Harlan's speech at the 1987 San Diego Comics Convention, he makes a number of accusations against a number of people and companies. One of them is that Len "caught his share of the [obscenity deleted]" when his close friend Marv Wolfman was having problems with DC. In other words, that DC began leaning on Len for no other reason than because he was friends with Marv. This much is a matter of public record.

OK. Someone from *The Comics Journal* calls up Len Wein to ask about this fairly grave accusation. Len refuses to discuss the matter and hangs up on us. So then we sit down and fabricate a quote for Len.

With us so far? OK. *The Comics Journal* issue with the fabricated quote comes out. Len, who is on the mailing list, does not call or write us to ask what the hell's going on. Instead, he continues happily talking to us, coming to our parties, during which time he never mentions this astonishing breach of ethics. And there the matter rests, until Harlan digs it up

and splatters it all over the *CBG* letters column. At this point, I call up Len (who, as usual, is quite happy to take my call), who shuts down and refuses to even talk about the whole matter.

Now I ask you this: Does all this sound likely? Does the behavior of any of the participants in this charade make any sense? If we're going to fabricate a quote, why would we fabricate one that sabotages what could be a remarkable tale of petty mischief on DC's part?

And then, a year later, there's Harlan all over the *CBG* letters section. His story, basically, is, "Len told me he never talked to the *Journal* and their 'quote' was a complete lie." Inevitably, Len gets a call from me, asking him what the hell's going on.

Len is stuck. My suspicion is that Len at this point no longer remembers what he said a year and a half ago, or to whom. At least, he's certainly not willing to claim he was misquoted. He also realizes that there's no way he can support any of Harlan's allegations. But if he concedes this, Harlan's case falls apart all over again, and he can probably look forward to another phone call from Harlan. His solution? Duck and cover.

I can't say I blame Len, really. All Len ever wanted to do was write comic books for DC and not have to put up with too much [garbage]. Then suddenly Harlan thrusts him into the arena, making public a "conflict" with DC. Then *The Comics Journal* calls him up — as well they should! — to confirm or deny this.

Facts are nice. But when it comes down to a series of conversations among many different people, all of whom recall them differently, some of whom have to be lying, some of whom refuse to even talk about it, you've gotta start looking at probabilities. How probable is it that DC started mistreating Len Wein just because of his friendship with Marv? (Even Marv

doesn't buy that one.)

While we're on the subject, I'm getting sick and tired of people claiming that *The Comics Journal's* "Newswatch" section is error-ridden biased, or even actively dishonest — and then refusing to cite even a specific incident of all this evil. Gary and I have been publishing the *Journal* for 13 years now, and in that time there has not been one single case of reportorial dishonesty or major incompetence documented, save for the normal blips and flubs that afflict any magazine or newspaper — all of which have been painstakingly corrected (and often apologized for) within the magazine as soon as they were brought to our attention.

The world of funnybooks — what a wacky thing it is.

[H.L. Mencken had a standard form for answering letters such as this:

"Dear Sir or Madam: You may be right."]

Brian Talley

310 Charles St. #1

Newport News, Va. 23602

A couple of days ago, I decided to go through my collection and root out a few of the titles that were just gathering dust and taking up space. When I was done, I had pulled out some movie adaptations, some that I had originally bought hoping my daughter would be interested (*Smurfs*, *Dennis the Menace*, *Captain Carrot*), and a couple that I'm still trying to figure out what in the world might have possessed me and made me buy them in the first place (*Shogun Warriors*, *Godzilla* — how embarrassing!).

When I was done, I sat trying to figure out what to do with them, and I decided to take a long shot — and whaddya know, it worked! I offered the books, about 50 total, to my daughter's fourth grade teacher, Mrs. Adair, for her to use in her

(LETTERS, Page 18)

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(This concludes CBG's preview of *Demonblade*)

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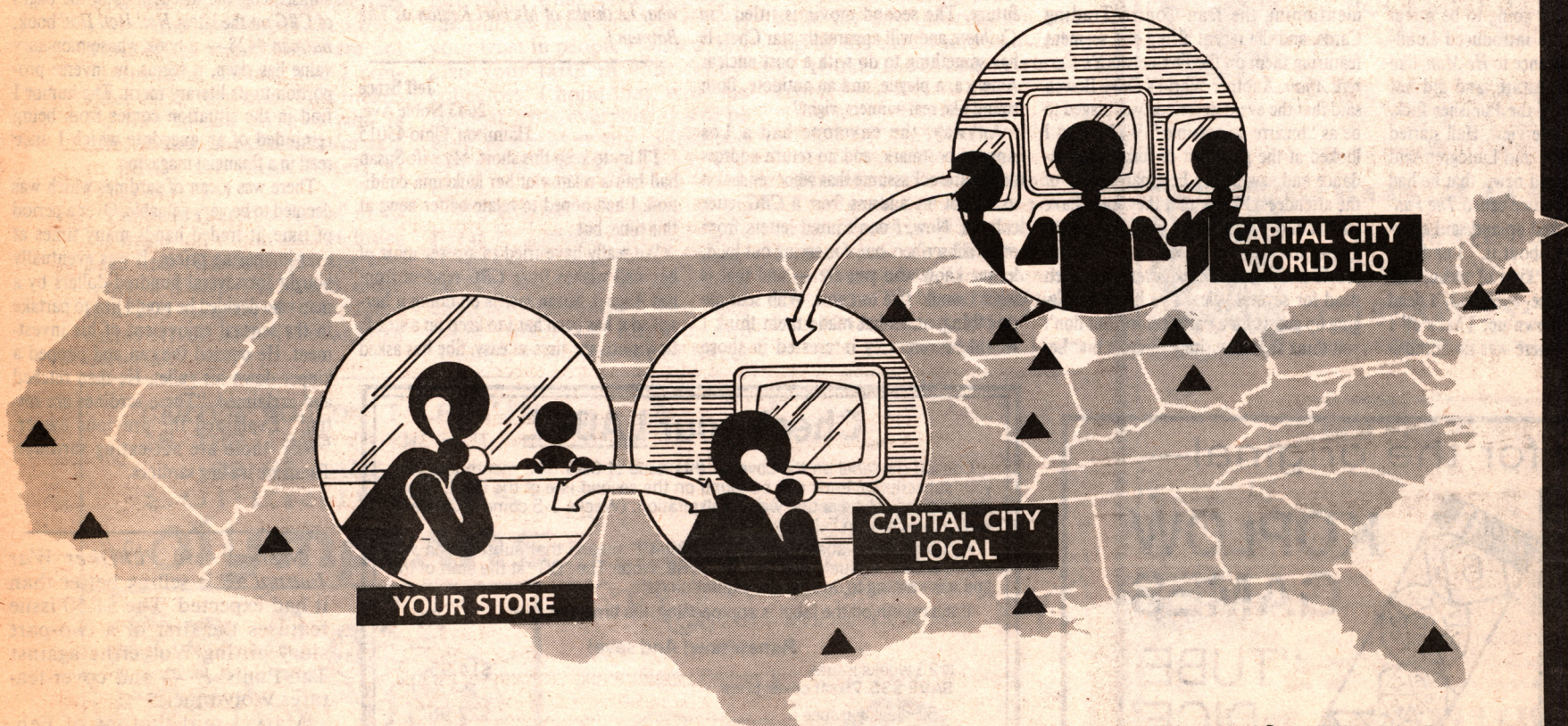
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LETTERS

(From Page 16)

class to help boost interest in reading or to give as gifts for those who complete assignments well ahead of time. She was eager to accept them, saying that she was all for any help that the comics would give her in promoting reading among the students, and she hinted that she might pass a few of them along to other teachers for them to use in their classrooms. I hope the other teachers will be just as receptive and open to the idea as she was.

On a completely different note, last night (Feb. 7) Dolph Lundgren was on the Arsenio Hall show, and if his attitude toward the Punisher movie is any indication, then the film is going to be a real dung heap. When he introduced Lundgren, Hall made reference to *He-Man*, like that was a current feature, and did not make any mention of the Punisher flick. At the start of the interview, Hall started to ask about *He-Man*, and Lundgren said that the movie was old news, that he had just finished a new movie called *The Punisher*. Hall then perked up and said semi-excitedly, "Tell me about it." Lundgren then said "Well, he's kind of mean, and when he leaves a place, everybody's dead and everything is blown up. That's all I can say about it." There was no enthusi-

asm in his voice and it appeared that he wished that he hadn't mentioned it in the first place.

Apparently the production company isn't that keen on the movie either. Hall showed stills of Lundgren in *Rocky IV* and *Masters of the Universe*, but no photo of him as The Punisher, and there was no film clip, which I find unusual, because Hall usually has a clip to show if a guest has something that he or she has recently completed, be it television or movie. Wow, kids, get your tickets for this one early!

Something caught my eye in one of the sections of Eclipse Comics Page 9 advertisement in *CBG* 796. The article was mentioning the Iran-Contra Trading Cards, and the recent airing of a segment featuring them on the Fox network's *Current Affair*. Another World's Dave Bowen said that the event described was staged to be as "bizarre as possible." Well, when I looked at the guest list of folks in attendance and saw Marty Feldman as one of the attendees, I knew that they must have succeeded admirably. Feldman, best known for his work in Mel Brooks' *Silent Movie* and *Young Frankenstein*, has been dead for several years. I've heard of digging up guests for a party before, but don't you think that is pushing things a bit? Let

me guess — he was seated at the same table as Elvis and Andy Kaufman, right? I can only assume that he was listed just to see if we would catch it, right, Cat? Cat?

Finally, several days ago I received in the mail a Xerox copy of a page from the *Los Angeles Times* "Calendar" section, with the headline "Mad Maxines." The article mentioned two movies that are apparently going into production soon. The first, titled, *High Calibre*, will star that paragon of high cinema, Sibyl Danning, and someone named Joyce Godenzi, a former Miss Hong Kong, martial artist, movie actress type person. The movie will feature a predominantly female cast and is set in New York in the future. The second movie is titled *Pin Cushion*, and will apparently star Cher. It has something to do with a post-nuclear America, a plague, and an antidote. Both sound like real winners, right?

Anyway, the envelope had a Los Angeles postmark, and no return address or signature. I assume that whoever sent it to me got my address from a *CBG* letter column. Now, I don't mind letters from other subscribers but, for crying out loud, let me know who you are — and that is what I would like to know: Who sent me this thing, and what made them think I would be remotely interested in those

movies. If you are reading this and you were the one who sent me the Xerox, drop me a line and let me know who in the heck you are. The envelope was hand-addressed, but for the life of me, I can't figure out who you are. So help save my sanity and fill me in. Thanks.

[It's always possible that someone addressed a letter to you and a letter to someone who really loves movies where women beat up guys and put the wrong contents in each one. We have occasionally received letters intended for others. Presumably, while we are trying to figure out why we got a letter intended for someone's Aunt Naomi, Aunt Naomi is puzzling over why her ne'er-do-well nephew is telling her what he thinks of Michael Keaton as The Batman.]

Jeff Bruce

2643 Noble Ave.
Hamilton, Ohio 45015

I'll try to keep this short. My wife Susan had had a relapse of her leukemia condition. I had hoped to relate better news at this time, but...

We really have tried to answer most of her well wishes from *CBG* readers from last August. Susan insists on doing it herself so it has been hard to keep up a steady flow since she tires so easy. She has asked

me to tell everyone how sorry she is that she hasn't answered all her mail.

I'm not asked for "get well soon" cards or anything like that this time. Just your prayers and understanding.

We hope to attend the *Star Trek* show in Indy in June, if Susan is better by then. Nichelle Nichols will be the special guest and she's one of our favorites. I hope to see a lot of you there. Thank you for your time and understanding.

Ted Tysza

#25 Meadows Apts.

Joshua, Texas 76058

I have been following, with some amusement, the discussions in the pages of *CBG* on the latest *Hot! Hot! Hot!* book, *Batman #428* — a book whose monetary value has risen, in inverse proportion to its literary merit. The humor I find in the situation comes from being reminded of an anecdote which I once read in a financial magazine.

There was a can of sardines which was deemed to be very valuable. Over a period of time, it traded hands many times at ever-increasing prices. It was eventually bought for several hundred dollars by a man who decided he would like to partake in the sensual enjoyment of his investment. He opened the can and popped a kipper down his gullet. He then retched and exclaimed, "These sardines are rotten!" Explained the previous owner, "Why, those are not eating sardines. Those are trading sardines."

Marvel said *Punisher War Journal* #6 is selling better than it had expected. The \$1.50 issue features the first of a two-part story pitting Wolverine against The Punisher — and cover-features Wolverine.

Marvel said that, as of Feb. 13, it had a few copies available for reorder on a first-come, first-served basis but that retailers who want to reorder should contact their distributors immediately.

In the meantime, retailers can still increase their orders on #7, the second part of the Wolverine story.

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239	1.00
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298, 300	2.00
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10	.50
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10, 16	.60
11-15	.40
18	.25
21, 28, 30, 44, 46	.40
52, 53	.40
Annual 1, 2	.75

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28	2.50
81-83	.75
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Ann. 3	.60

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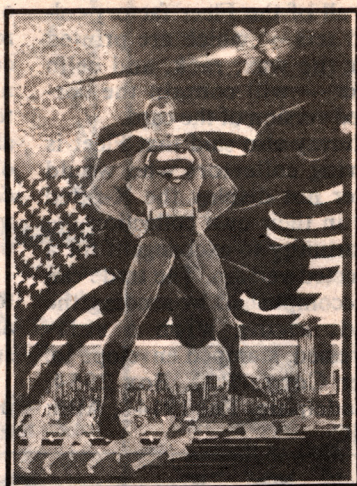
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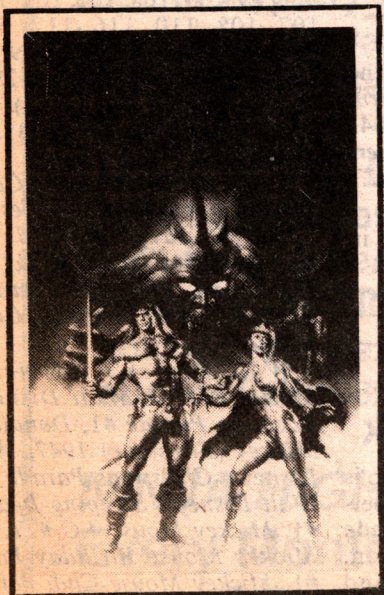


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This Issue of CBG Could Be Worth 100s!



Editors' note: Because of the association — at least on the retailer level — of comic books and baseball cards, we are reprinting this article from *Sports Collectors Digest* for the edification of the CBG audience.

X-rated Ripken card sends prices soaring

By Steve Ellingboe

No two words have had such a dramatic and sudden impact on the baseball card market as the two four-letter words that appeared on the knob of Billy Ripken's bat on his 1989 Fleer card.

The obscenity, which was first reported in the Feb. 3 *SCD*, sent the price of the Ripken card from two cents to more than a hundred dollars overnight, and sent thousands of collectors scurrying to find the X-rated variation for their own collections.

Since its discovery, the value of the card has been bouncing around like a bad-hop grounder — first soaring, then dropping slightly following the initial collector hysteria, and then running up again, fueled by national media coverage that has attracted even non-collectors who want the card simply for its novelty.

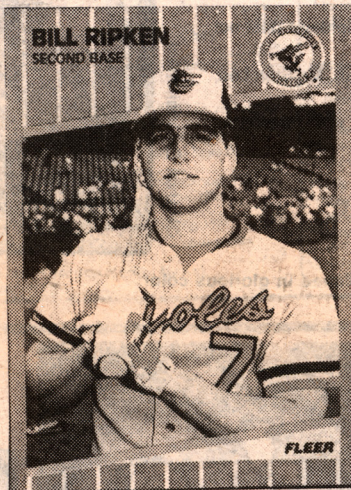
Several hobby shops reported that dozens of new customers — people they've never even seen before — are coming in to buy the scandalous Ripken card or just sneak a peek at it — a scenario that is undoubtedly being repeated at baseball card shops across the country as word of the naughty novelty spreads.

It's still too early, of course, to predict where the value of the card will eventually settle, or to speculate on how many are out there, but, judging from the number of phone calls, reports, and rumors to hit our office, the Ripken card has sparked more interest and controversy than any other hobby development in recent memory.

Fleer is, understandably, embarrassed by the situation. In a carefully worded statement issued almost immediately after the obscenity was discovered, company President Vincent J. Murray said that Fleer regrets the incident and is correcting the card for future print runs. Although reluctant to discuss details of the situation, Murray's concern is obviously sincere.

"The less we fan this fire, the better," he said in a telephone interview, also acknowledging that "our proofreaders just missed it. It was a very unfortunate thing."

For his part, Billy Ripken claims he was the innocent victim of a teammate prankster. In



This is the card in question, with the offending words deleted. For those who are wondering, the second of the two alliterative words is "Face."

a *Baltimore Sun* article, Ripken said he was "angry and disappointed" about being shown in "such a disrespectful way," and added that he is sorry so many young people were exposed to the obscenity.

Ripken has the reputation of being a prankster, himself, among Oriole players and, as such, is a likely target of teammate jokes. Still, some collectors wonder, if Ripken wasn't in on the prank, is it just a coincidence that the offensive words appear exactly straight up — not sideways or upside-down? According to Ripken, who stopped in at a suburban Baltimore baseball card shop several days after the story broke, it is a coincidence. Sonny Vaughan, who operates Arundel Coins and Cards, just south of Baltimore, said a very "subdued" Billy Ripken was in his store on Saturday, Jan. 21, and "conveyed sincere regret over the incident."

In various news stories, Ripken has denied any knowledge of the bat or how the offensive words got there.

SCD was first notified of the situation by a sharp-eyed collector on Tuesday, Jan. 17, the same day that Fleer officials were shocked with the news.

"Once we were aware of it," said Murray, "we stopped the presses immediately and blacked out the offensive words. All cards printed after Jan. 17 have been corrected."

Murray would not comment,

however, on how many of the X-rated cards were actually printed — a factor which will ultimately determine their collector value. He did acknowledge, though, that all of the Fleer factory-collated sets — which are printed after the wax, rack, and cello packs — will contain the corrected version of the card.

Murray also said that Fleer is offering collectors who would rather not display the X-rated card in their own collection the opportunity to exchange it for a corrected version. The trade can be accomplished by sending the card, along with a self-addressed, stamped envelope to: Fleer Corp., P.O. Box 2954, Philadelphia, Pa. 19141, Attn: WMC.

With the card currently selling for anywhere from \$25 to \$125, it doesn't seem likely, however, that too many collectors will accept Fleer's offer of a one-for-one exchange. *SCD* has, though, received calls from some concerned parents who would rather not have their children exposed to the obscenity, and there is also an unconfirmed report that one dealer who sold a Fleer pack containing the Ripken card to a minor is being sued by the boy's parents.

Reports that Fleer was trying to recover some of the wax cases already shipped could not be substantiated and seem unlikely.

In addition to driving up the price of the Ripken card, the situation has also caused the price

of 1989 Fleer wax boxes and cases to soar. At the peak of the hysteria, *SCD* received reports of \$6 wax packs, \$125 wax boxes and \$1800 cases (20 boxes per case). Within a few days, however, most prices had tumbled to about half that, although they are still fluctuating wildly and vary greatly from day to day and place to place.

Based on the number of cards that are trading hands, the Ripken card does not seem at all "scarce," but then again, no previous error card has ever sparked such a frantic frenzy and no variation has ever been in such great demand.

Prime Comics is formed Two mini-series to join 'Battle Axe' this summer

Battle Axe: The Magazine of Savage Adventure #2, published by Flash Productions and distributed by Comics Interview Group, will be the first publication to bear Flash Graphic Productions' new Prime Comics imprint. The magazine, shipping in May, will still bear the Comics Interview logo.

"This is the first step in establishing a new line of comic books in the coming year under the Prime Comics banner head," said Chris Ecker, head of Flash Graphic Productions. "We plan to release two mini-series this summer as well as continuing the publication of *Battle Axe*."

The first three-issue mini-series, set for release in June, is titled *Vanguard: Outpost Earth*.

"Like *Battle Axe*'s Berzerker character, *Vanguard* is another one of Gary Carlson's Megaton Comics features," said Ecker. "He's always been one of my favorites."

The first issue of *Vanguard: Outpost Earth* relates all of the character's previous history, via Ted Koppel and *Nightline*. "It traces Van's first ride in the space shuttle on his expedition to survey the damage done to his 'home' space station caused by a Russian nuclear assault. He's also searching for 'Wally,' his robotic friend and companion, who was in the ship when it was attacked," Ecker said.

The first issue of the 24-page, black-and-white series is written by Carlson with pencils by Steve Adams and inks by Mike Matthew. The cover is by Vanguard's original penciller, Erik Larsen, with inks by Al Gordon.

"The first issue is 'in the can' and will be part of the first *Prime Comics Peek-Free-View* to be sent to distributors next month," Ecker said. "The second issue is shaping up nicely. We've got the pencils in and Gary's putting the finishing touches on the script."

The second Prime mini-series, slated for an August premiere, is *Ringmasters International*.

"This series was originally scheduled to be published by Now Comics. In fact, the two lead characters, Johnny Golden and Amos 'Armbat' Armitage, appeared in the Now Comics mini-comic presented in the pages of *Comics Buyer's Guide*," Ecker said. "If you want to talk in terms of 'high concept,' it's *Hulk Hogan, Agent of*

S.H.I.E.L.D.

"This series has plenty of intrigue, spies and counter-spies, gizmos, gadgets, whacked-out bad guys, a truly evil world-denomination freak, two top-secret organizations, and action!" said Ecker. "All with a

backdrop of professional wrestling, and in this book, professional wrestling is real!"

The bi-monthly series is co-plotted and drawn by Ecker and co-plotted and scripted by Lee A. Dolezal. An inker is yet to be named.

Moondog's store is burglarized

In yet another of a growing string of comics shop burglaries, Moondog's Mt. Prospect, Ill., was broken into on the night of Jan. 3 or early in the morning of Jan. 4.

According to Gary Colabundo, owner of the Moondog's stores, the burglary occurred through the front of the store in spite of the fact that the storefront is well lighted and is within two blocks of a police station.

Among the comic books stolen were:

Diary of Horror #1, *Weird Thrillers* #1, *Black Magic* #1, *Horrorific* #3, *Strange Suspense Stories* #1, *Eerie* #1, *Tales of Horror* #1, *Witchcraft* #1, *Monster Crime* #1, *Crime Must Stop* #1, *Intimate Confessions* #1, *Forbidden Love* #1.

Negro Romance #1, *Complete Romance* #1, *My Date* #1, *Film Stars Romance* #1, *Comedy* #1, *Rootie Kazootie* #1, *True 3-D* #1, *3-D Jungle Thrills* #1.

Detective Comics #70, #87, *All Star Comics* #40, *New York World's Fair 1939*, *All Flash* #13, *Boy Commandos* #4, *Leading Comics* #1, 3, 4, 7, 8, *My Greatest Adventure*, #80, 83, *World's Finest Comics* #4, 11, 12, 18.

Flashback: 15 years ago

The Punisher is introduced in *The Amazing Spider-Man* #129, February 1974.

—Greg W. Myers

Flashback: Five years ago

Lyman Young, creator of the adventure comic strip *Tim Tyler's Luck*, dies Feb. 12, 1984.

—Greg W. Myers

Flashback: 95 years ago

Norman Rockwell is born in New York City Feb. 3, 1894.

—Greg W. Myers

'Spitting Image' TV show becomes a comic book

Spitting Image, the satirical British television show, has been adapted into a one-shot comic book featuring the vicious and scatological parody that has made the television show a success in the UK.

The comic book lampoons such targets as the Royal Family, President Reagan, Judge Dredd, Margaret Thatcher, the Sheen

acting dynasty, and God (Who is billed as "The Ultimate Super-Hero"). Contributors include Steve Dillon, Hunt Emerson, Brett Ewins, Steve Bell, and Gerald Scarfe.

The Spitting Image Giant Comic Book is 100 pages, half in full color, and retails for £4.95 in the UK; no American distribution has been announced.

Superman #3 (coverless), #18, 19, 25, 26, 28, 29, 71, *Superman Navy Special Edition* #3, *Superman 3-D* #1, *Adventures Comics* #247, 243, 256, 267, 300, *Action Comics* #252, 267, *Flash* #108, 110, *Brave & Bold* #54, *Doom Patrol* #86, *Superboy* #100, *Green Lantern (1960's)* #10, *Showcase* #19, 23, 34, *Superman* #110, 117.

Little Lulu & Tubby Annual #1, *Santa Claus Funnies 4-C* #61, *Pogo Parade* #1, *Uncle Milty* #1, *Binky* #1, *Animal Antics* #1, *Hot Stuff* #1, *Little Dot* #1, *Krazy* #1, *Might Mouse Adventures* #1, *Terry Toons* #2.

Adventures of the Big Boy #3, 4, 21, 22, 23, *Mutt & Jeff* #1, 3, 4, 6, 9, *Scribbly* #1, *Captain Easy* #1, *Big Chief Wahoo* #1, *Madhouse* #1, *Fairy Tale Parade 4-C* #114, *Camp Comics* #1, *Popeye* #1, *Funny Pages* #3.

America's Greatest #6, #8, *Nickel Comics* #1, *Mary Marvel* #1, *Don Winslow* #1, *Captain Marvel Story Book* #1, *Ibis* #1, *Spy Smasher* #3, 5, 6, *Detective Comics (coverless)* #19, *Captain Marvel, Jr.* #2, 5, *Captain Marvel* #4, 5, 6, 7, 9, 10, 13, 15, 19, 20, 21, 22, 27, 28, *New Teen Titans* #7, 9, *DC Comics Presents* #26, *Cerebus* #18, 22, *Love and Rockets* #2.

Haunt of Fear #28, *Weird Science* #6, 10, *Weird Fantasy* #7, 21, *Crypt of Terror* #18, *Weird Science-Fantasy Annual 1952*, *Avengers* #22, 96, *G.I. Joe* #6, *X-Men* #98, 99, 100, 101, 105, 106, 107, 108, 110, 116, 117, 117, 118, 118, 119, 119, 119, 95, *Conan* #1, *Adventure* #290, *Green Lantern (1960's)* #2, *Showcase (coverless)* #4, 35, *X-Men* #105.

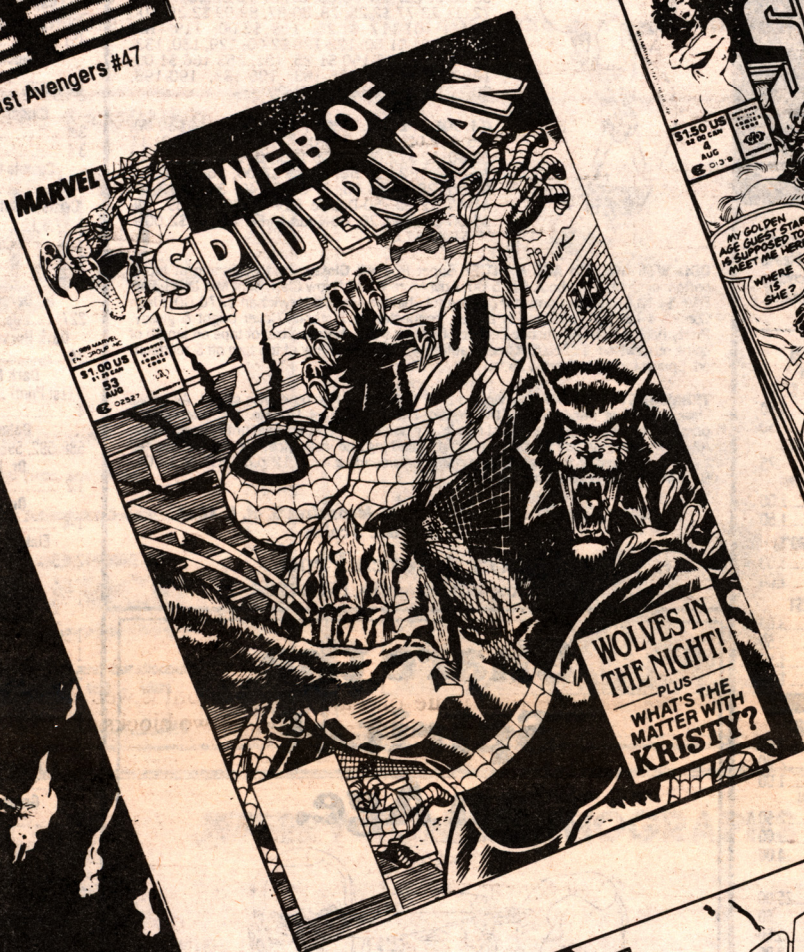
Vault of Horror #26, *Capt. Marvel Jr.* #6, *Strange Tales* #1, 5, 7, 10, *Adventure* #87, 90, *Avengers* #8, *Dr. Who & The Daleks* #1, *Famous Funnies* #212, *World's Finest* #19, *Green Hornet* #3.

Walt Disney's Comics & Stories #8, 10, *Walt Disney's Vacation Parade* #1, *Donald & Mickey (Firestone)* 1947, *Walt Disney's Christmas Parade* #1, *Walt Disney's Sleeping Beauty* #1, *Mickey Mouse 4-C* #27, 79, *Mickey Mouse Birthday Party* #1, *Mickey Mouse Club Parade* #1, *Donald Duck 4-C* #62, 159, 199, 223, 238, 256, 256, 263, 282, 300, 308, 328, 328, 367, 367, 367, 408, 422, *Uncle Scrooge 4-C* #386, 386, 495, 495, 5, 7.

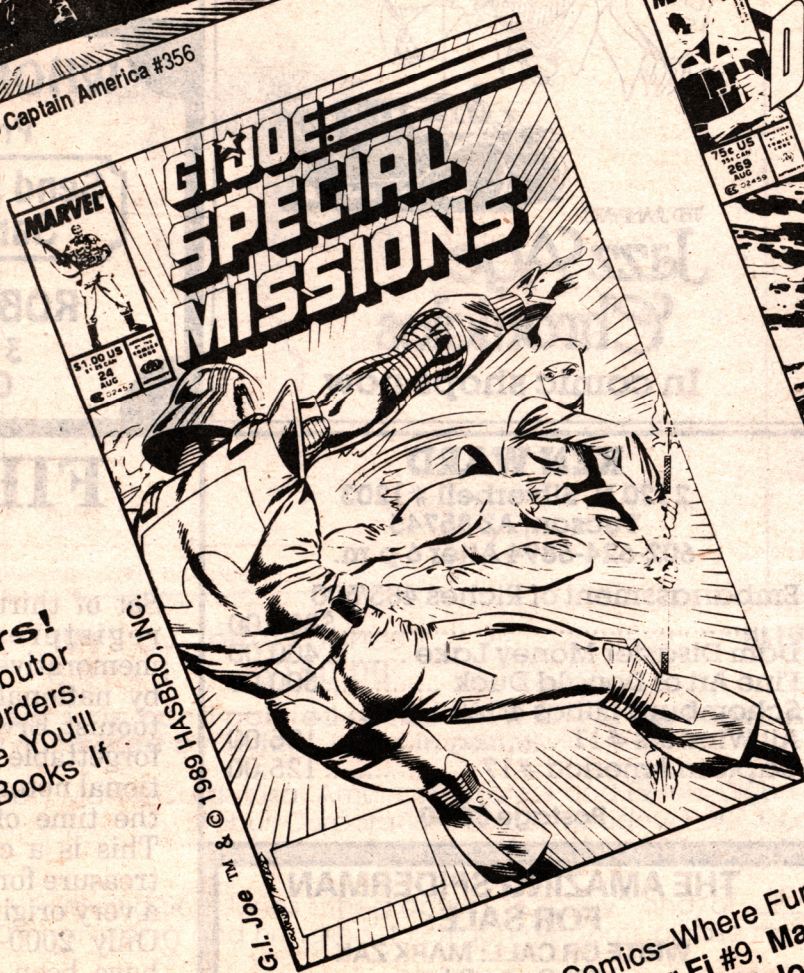
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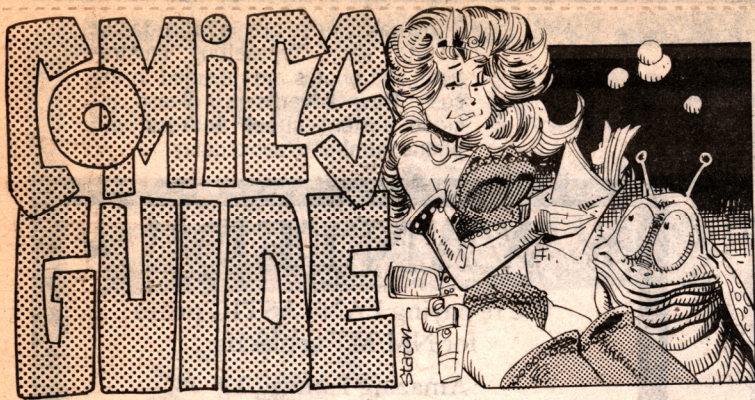
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This is a hasty run-through of titles which have come out since I last covered the publishing companies involved, of titles which have changed significantly since then, and of significant issues of established titles which I want to call to your attention.

As soon as I finish this, I will prepare my list of the top titles of today (to appear in *CBG* #800, probably with a continuation of these reviews). After that, there will be some special projects designed to update and correct our Price Guide, and a

determined, continuing effort to remain current or better with reviews. Ever onward.

Aardvark-Vanaheim

Dave Sim is in the process of reprinting, on a bi-weekly basis, all the *Cerebus* issues. *Cerebus Bi-Weekly* is several things: a chance to catch any issues you missed, an incredible bargain at \$1.25 (check the prices of the original *Cerebus* issues to see what you are getting for a buck and a quarter!), and — perhaps most important — an annotated *Cerebus*.

Dave has made it impossible

for anyone with enough intelligence to qualify for a driver's license to mistake one of these reprints for the original printing and, in so doing, has supplied a commentary on the reprinted ads, introductions, letter columns, fillers, and features. You can learn, for instance, that Dave made up all but two of the letters in the letter column of *Cerebus* #2.

It is inspiring to watch Dave's art and storytelling abilities improve from issue to issue. Even if you have a complete run of the original *Cerebus* issues, there is material here you do not have — and at this price, you can't afford to pass it by. Grade: A-plus.

Aircel

Now that Aircel is a branch of the vast Scott Rosenberg publishing empire, I am seeing review copies. This can be considered a mixed blessing.

• For instance, *Demon Hunter* #1 is a hastily drawn comic in which a whole bunch of guys who look almost exactly alike (this is getting to be one of my major complaints about comic books these days) try to persuade a retired demon hunter — unsurprisingly, his name is Hunter — to return to hunting demons. He refuses, a demon attacks him, he kills the demon, and accepts the job. End of issue.

The art looks like preliminary breakdowns, the lettering is atrocious, and the plot was old when the world was young. Grade: D-minus.

• *Dragonforce* is still more mindless, badly drawn violence. I have no idea who any of these people are or why they are fighting whoever it may be they are fighting. What's more, I have no interest in finding out. I may have seen issues other than #6, but I don't remember them.

Why is it that so many artists draw only one to three panels to a page? Is it possible that they are drawing to published size — that they don't know about drawing 1½-up to twice-up so that more detail can be included? Even if I liked this comic book, it only takes about 90 seconds to read the entire thing, which is not much of a return on a \$1.95 investment. Grade: D-minus.

• *Elflore* is a long-running title for Aircel; I have on hand issues #24 and #25, surely a company record.

Again, this follows the Aircel format of one to three panels to a page (occasionally, four panels to a page, but the art suffers for it).

All these elves have terminally cute names like Purebreeze, Windblade Greensleeves, and Greylone. As Dorothy Parker remarked on reviewing *Winnie-the-Pooh*, "Tonsant Weader frowed up." Grade: D-minus.

• *Gun Fury* has a bit of humor to reward readers. The humor is heavy-handed: There is a sleazy fanzine publisher named Grey Grofs and his chief reporter,

Kimberley, for instance, who produce something called *Amazing Steroids*. We're not talking Woody Allen here, or even Mel Brooks.

Gun Fury, as you may know if you saw the preview in *CBG*, is a trigger-happy vigilante who is intended as a parody of Batman, Punisher, and countless others. I assume this first issue is intended to parody "A Death in the Family," but I'm not sure. I also guess (stress "guess") that a comics shop owner is supposed to represent Stan Lee.

There is a heavy-handed slap at *X-Men* fans (to get the true humor of this, you have to know that Aircel is a branch of Malibu Comics, which also owns Eternity Comics, which publishes various *EX-Mutants* titles). Grade: C-minus.

• *Kiku San* is about a Japanese elf who rescues another elf from human (?) hoods who are acting as thugs for corrupt police officers in New York, is taken to the elf kingdom in the sewers, and is made to fight to the death in an arena.

Everyone in the story makes fun of the hero's name (though no one mentions that it sounds like a brand of soy sauce) and the story makes little sense. I don't know whether it takes place in the future or in some alternate world. I don't know whether the gang is supposed to be human; I think they are, but they're so badly drawn that I'm not sure. Grade: D-plus.

• I have on hand issues #2 and #3 of *Samurai*. These have to be the second or third such numbers this title has had. Perhaps if I had read (or, if I did read them, perhaps if I recalled) some of the earlier issues, I would be able to make sense of such dialogue as: "Velvet Black wants us to capture Da Feng, the monkey boy ASAP. We're falling behind schedule. They need him at Splinter for the clone formula." (All capitalization in the previous quotation is guesswork on my part.)

Everything I said about the art in discussing other Aircel titles applies here. An incredible number of space-wasting drawings are included. In one instance, an entire page is used to establish that a man has walked into a saloon in Ottawa.

In almost every instance, the events in three pages (each with one to three panels) could be combined into one page of five or six panels. All of these comics look like fanzines, where the art is drawn to published size by amateurs who make up their stories as they go along. Grade: D.

• I tried to pick up on *Warlock* 5 starting with #16, but there is no summary, the art is bad, and the lettering is worse. And my interest is low. Grade: D-minus.

• I tried to pick up on *Warlocks* with #2, with similar results for similar reasons.

I don't know if this comic book is related to *Warlock* 5 (the characters all look like the ones

in *Kiku San*, only without Spock ears). It seems to be telling two stories at once, one about a youth battling demons in New York City and one about three people in bathing suits trying to escape from a wrecked spaceship in the Amazon jungle. By the third issue, the three on the spaceship are somehow in New York as well.

Despite all the shifting viewpoints, the overly large drawings and the minimal writing leave me with the strong impression that, after three issues, there has been about enough material to fill half of one issue. Grade: D-minus.

Anything But Monday

The first issue of *Anything But Monday* from Anything But Monday is a pretty depressing humor magazine. For one thing, it indicates that college humor hasn't improved an iota since I was in college (and has fallen off drastically since Ron Goulart wrote for *The Pelican* and Gilbert Shelton was introducing Wonder Wart-Hog in *Texas Ranger*).

This is heavy-handed cleverness, a presentation of obvious observations — old ideas presented as new and daring — like most of the new wave humor comix. Grade: D.

Apple

A new title has come out from Apple since last I commented on the company's output — new to Apple, anyway. *The Miracle Squad* had a brief run as an Upshot title (Upshot was a branch of Fantagraphics which emphasized content above form).

Now it is back in *The Miracle Squad: Blood and Dust*, a four-issue series from Apple. This is about a group of actors, stunt people, crew members, a studio detective, and the owner of Miracle Studios, a Poverty Row movie studio of the 1930s. It is written by John Wooley, pencilled by Terry Tidwell, and inked by Gary Dumm.

It is an excellent period piece with action, adventure, humor, suspense, and a cameo appearance by Tom Joad. Who could ask for anything more? (Well, as with anything from Apple, I could wish for more frequent publication.) Grade: A-plus.

Archie

Betty got her own comic book a couple years ago, so it's about time *Veronica* got her own. The first issue has the spoiled rich girl flying to Paris to become involved in a diamond theft and with a lot of Gallic types who speak broken French. It should be ideal reading for pre-teen girls and for a few older types who have crushes on Archie's girl friends. For specialized tastes.

Atomeka

This is a British company, connected somehow with Titan Books, and it will be publishing *A-1*. I have not seen the entire first issue, but I recommend that you buy it the second it becomes available on the strength of a

(COMICS, Page 26)

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SAVE THIS AD

COMICS

(From Page 24)
three-page chapter from "The Boeffries Saga" by Alan Moore and Steve Parkhouse.

Those of you who read the Upshot-published portions of this hilarious mixture of The Addams Family and Ray Bradbury's family of vampires and werewolves, told with a flawless ear for dialects, don't need a selling job from me.

In many ways, "The Boeffries Saga" is Alan's best writing. This vignette is almost certainly the funniest vampire story ever written. I can't rate the entire issue, but this three-pager is definitely an A-plus.

Blackthorne

I don't seem to be on Blackthorne's review list any longer and haven't been since early last November (was it something I said?), but I can report that the following 3-D comics are available, for completists of the genre:

Bozo in 3-D #2, Bullwinkle for President in 3-D #1 (which came out just after the 1988 elections),

G.I. Joe in 3-D #5, Kull in 3-D #1, Red Sonja in 3-D #1, and Sad Sack in 3-D #1. These cost \$2.50 each.

Chakra

For those curious about religions other than their own (or for those to whom this is their religion), I recommend **Sri Krishna: The Advent** (\$3.50 from Cultural Institute for the Vedic Arts, P.O. Box 1936, Decatur, Ga. 30031). This is a beautifully printed and colored account of the birth and early life of Krishna. I certainly would not presume to grade it.

Comico

Comico has published a couple of specials which really are special. They have a common thread which contributes to their specialness: Both are written by Steve Purcell.

• **Gumby's Winter Fun Special** #1 is the hilarious account of how Gumby and Pokey (or Bungy and Clokey, as they are called by one of the minor miner characters) seek to rescue some toy miners trapped in a cave-in, bore toward the center of the

Earth in a machine Pokey built from a kit he ordered from a comic-book ad, find a race of Mole Men, go to Heck, rescue Santa Claus (who is unlike any other Santa Claus you ever saw), and fend off a giant saurian invasion of Tokyo.

All this makes a sort of twisted kind of sense when you're reading it and it is often laugh-out-loud funny. The art by Art Adams is excellent, which should surprise no one. Grade: A-plus.

• **Sam and Max, Freelance Police Special** #1 is written and drawn by Purcell and is even funnier. Ordinarily, I prefer humor to be more structured than this, but Purcell is able to keep it all together.

The plot involves Sam and Max going for an auto tour of the country, encountering motorcycle thugs, a zombie, pirates, manatees, Stuckey's, cephalopods, Mardi Gras, auto mechanics, and lacquered frog bands. Grade: A-plus.

• Mike W. Barr's new mystery comic book, **The MAZE Agency**,

is beautifully drawn by Adam Hughes and perfectly inked by Rick Magyar. The stories are fair-play detective stories, which is to say that you get enough clues to solve the mystery.

The pitfall this kind of comic book faces is that it can wind up as a series of talking heads, since this kind of story is notably devoid of action (if you define "action" as car chases and fist fights). It's a pitfall MAZE avoids — thanks largely to the skill of Hughes in varying the layouts, expressions, and angles to keep it from appearing static. The mysteries are fair and fun. Grade: A.

• Another title added to Comico's line-up since last I looked in on the gang in Norristown is **Trollords**, formerly a Tru-Studios publication. Jerry, Larry, and Harry look better than ever, printed in color on high-quality paper.

In their first Comico issue, there is a nice transition from black-and-white to color and a good story involving Clive Barker and Stephen King (sort

of) and the Trolls' old nemesis, Death.

I think the series could have used a reintroduction of all the characters and concepts, but perhaps I am alone in assuming that Comico's series will be seen by a few people who never saw the original series. Grade: B-plus.

Comics Interview

• **Aramis** #1-3 only looks like a new title; it's actually yet another of Comics Interview's frequent reprinting and repackaging of previously published material.

Gee, it seems like only a couple of years ago that all the independent publishers were getting on Marvel's case about doing that sort of thing. Now, here's Dave Kraft reprinting material that's only a couple of years old; Fantagraphics reprints early art by fan-favorite John Byrne; Eclipse reprints Vincent Napoli's swipes of Harry Clarke and others. It must be a noble attempt to crowd all those Marvel reprints off the racks.

Aramis is good, but it really isn't ripe for reprinting yet.

Neither is the material in **Carl and Larry Christmas Special**.

Can't we make do with the really worthwhile compendia of reprinted Comics Interview material, such as **Dragon Graphic Album**, **Early Days of the Southern Knights** #6, and **X-Thieves Graphic Album** #3? These all contain excellent material and are nicely repackaged into graphic albums, not flimsy, overpriced "specials" like the **Carl and Larry** package — 24 pages for \$2.25 is not much of a bargain, especially when it actually contains only 20 pages of reprinted back-up stories.

• **Battle Axe** is a sword-and-sorcery magazine which contains a short-short story by Otis Adelbert Kline, another short-short by Richard A. Knaak with

(COMICS, Page 28)

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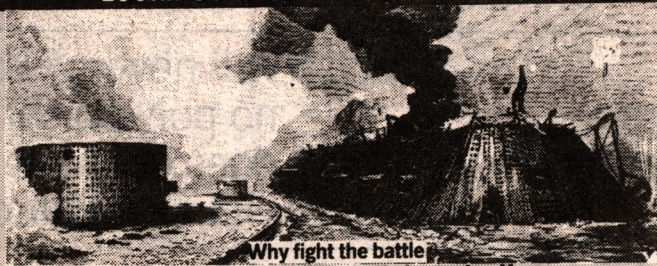
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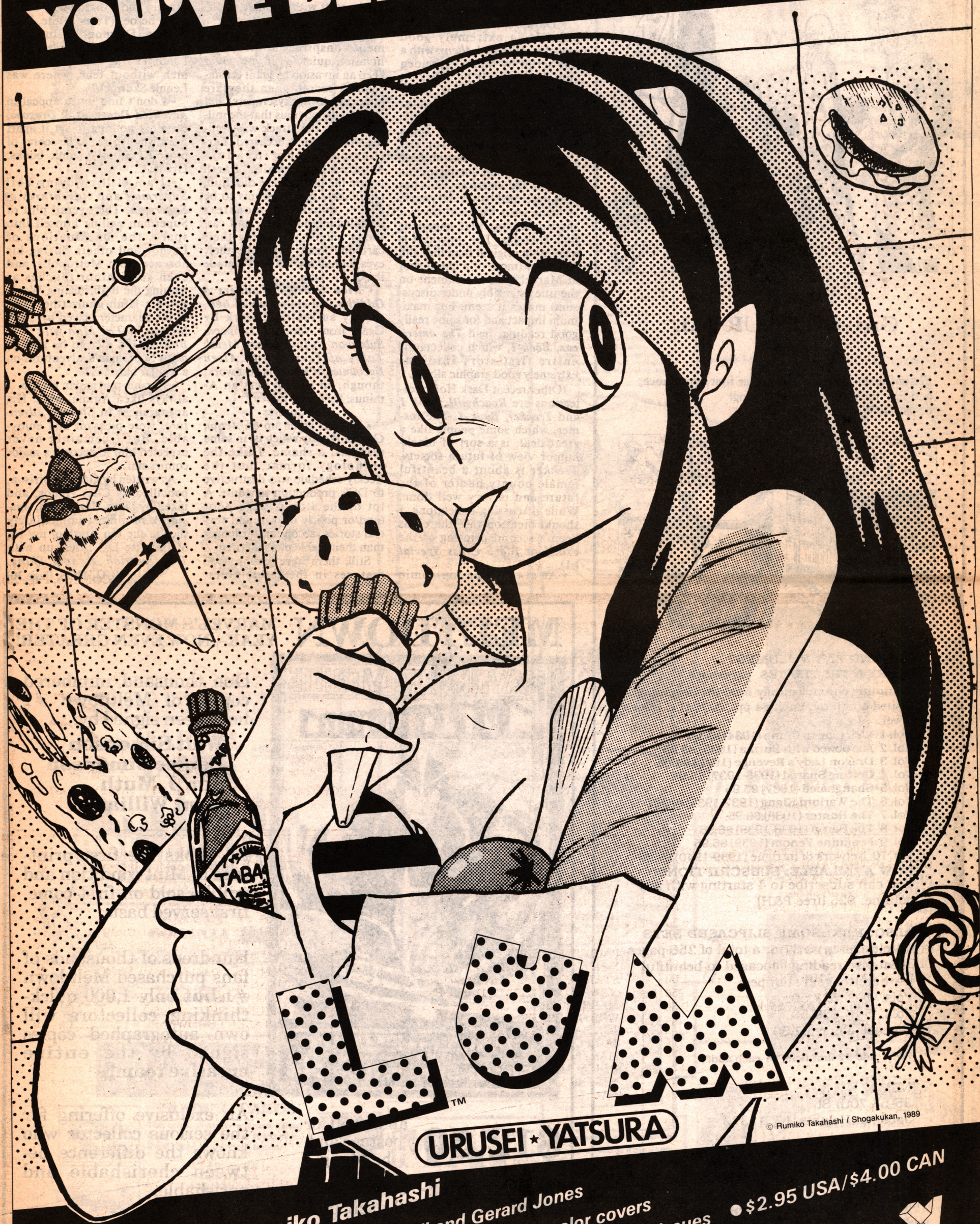
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COMICS

(From Page 26)

an illustration by Mike Grell, and a couple of comic-book stories, one drawn by Angel Medina.

None of this bowled me over, but comparatively little sword-and-sorcery fiction bowls me over. Everything in this issue was at least interesting, including David Anthony Kraft's brief biography of Kline. Grade: B-minus

Dark Horse

• Dark Horse continues to publish an extremely good sequel to *Alien* and *Aliens*, with a fine script by Mark Verheiden and excellent art by Mark A. Nelson. The comic book, a six-issue limited series, is also called *Aliens*. It's Grade-A work.

• Mark Verheiden is doing quite a bit of work for DC Comics these days but nothing — yet — which surpasses his work on *The American*. This has been described by several people as being what *Captain America* should be, but that cheapens both concepts. *The American* is a lot more original than that glib comment (more of a cheap shot at Marvel than a comment on the title ostensibly under discussion) makes it seem. For maximum impact and for some really good reading, read *The American, Book 1*, which collects the entire first story into one extremely good graphic album.

(Other recent Dark Horse collections are *Roachmill, Book 1* and *Trekker, Book 1*. The former, which some people like a great deal, is a sort of black-humor view of future society. *Trekker* is about a beautiful female bounty hunter of the future and is very well done. While discussing collections, I should mention that there has been a second printing of the excellent *Black Cross Special* #1).

• As always, the top comic

book from Dark Horse is Paul Chadwick's *Concrete*, but no one should fail to sample *Dark Horse Presents*, *Flaming Carrot*, or *Doc Stearn ... Mr. Monster*. All are first rate, top drawer, Grade-A.

• Dark Horse's entry into manga (aside from *Godzilla*, which is to *Godzilla* as *Godzilla* is to *Godzilla*) is *Outlanders* by Johji Manabe. I've read the first two issues (#2 in photocopies) and, so far, it seems to be fairly standard giant-monsters-attack-Toyko stuff with a couple of differences.

There is an obvious government conspiracy to keep the invasion quiet (as if you could keep an invasion by giant crustaceans a secret when they are knocking down skyscrapers) and it is equally obvious that the military knew the attack was coming well before it occurred. Furthermore, the invaders apparently occupied Earth before the human race did. Still, *Outlanders* mostly seems to be noise, enormous monsters demolishing buildings, and cartoony people screaming their cartoony heads off while their eyes get real big. So far, I'd grade it a C.

• *Rick Geary's Wonders & Oddities* is a collection of odd, mostly surrealistic work by Geary from *National Lampoon*, *Suburban Hi-Life*, *Heavy Metal*, *Tales of Terror*, and *Alien Encounter*. It's not his best work, though, so it only gets an A-minus. I show no mercy.

DC Comics

• DC has given up on *Action Comics Weekly* which is, in some respects, a shame. I like the anthology format, but the weekly schedule was destructive to DC's production schedule. A lot of the stories were poor (and/or poorly drawn) and several stories ran on far, far longer than their feeble plots merited.

Still, there were several good features in the later issues,

including "Phantom Lady" (a treat for adolescent boys of all ages) and an excellent crossover story in #635 involving Superman, Green Lantern, Black Canary, and some of the Blackhawks — by the earlier-mentioned Mark Verheiden, obviously a name to watch.

Unfortunately, the crossover story in the last issue, #642, was a throwback to earlier, more formulaic times. I didn't care for it despite the fact that Elliott S. Maggin and I share many of the same heroes (Terry Waite, Lech Walesa, Desmond Tutu, Pope John XXIII). But, while Green Lantern's ring was searching for men without fear, where was Lennie Skutnik?

• I don't find much appeal in *Advanced Dungeons & Dragons*, certainly nothing to set it apart from what seems to be scores of other RPG-based comic books. Grade: C.

• I am still enjoying both *Superman* and *Adventures of Superman*. The overall plot of Superman exiling himself into space, the machinations of Luthor and others during his absence from Metropolis, and even such minor touches as naming the brainstealing Word-Bringer Hfuhruhurr (the name of the character played by Steve Martin in *The Man with Two Brains*). It's nice to be able to enjoy Superman's adventures on a regular basis.

• For no particular reason, I always liked Animal Man. His appearances in *Strange Adventures* were pleasant and enjoyable. But I certainly never expected him to become a major comics star.

As written by Grant Morrison, pencilled by Chas. Truog, and inked by Doug Hazlewood, *Animal Man* almost immediately shot to the top strata of my list of favorite DC titles, up with *The Question*, *Swamp Thing*, (COMICS, Page 30)

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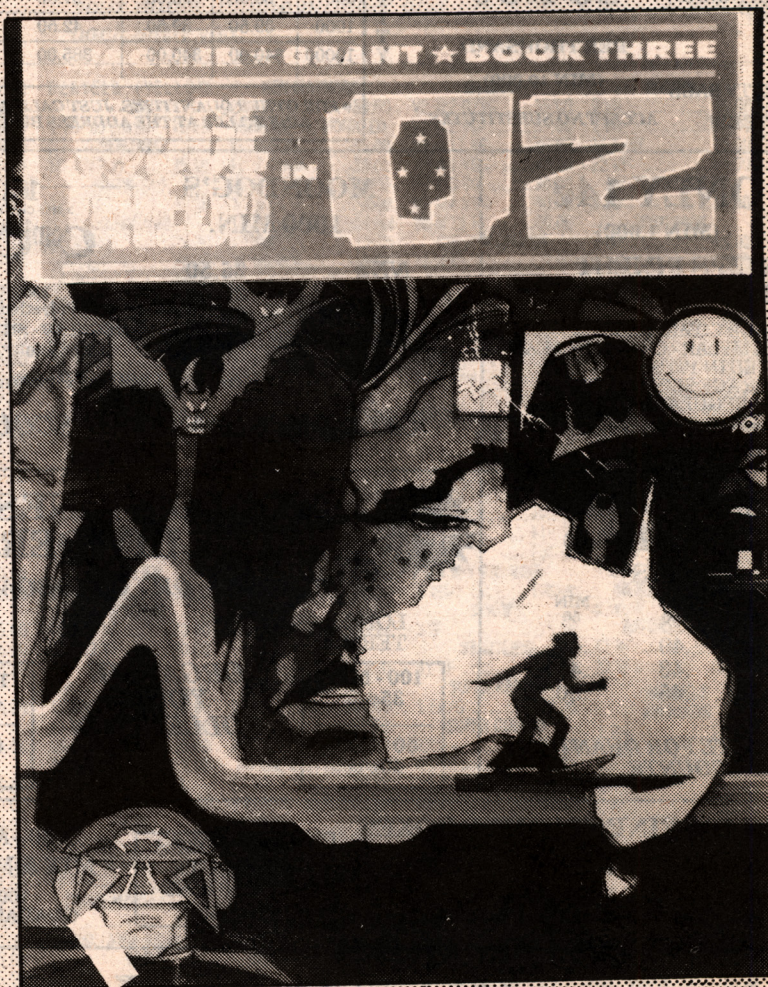
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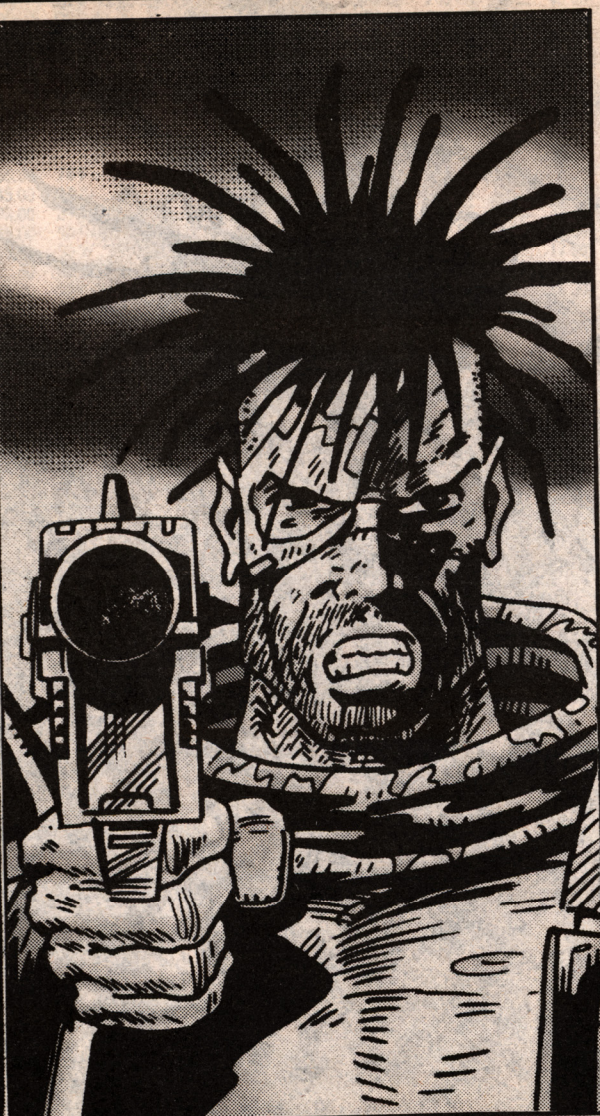
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COMICS

(From Page 28)

Hellblazer, and, on a more hit-or-miss basis, *Wasteland*.

It's not just that Morrison has taken an exceedingly minor DC character and made him great, he also managed to make a good character out of DC's second-worst super-hero, B'wana Beast.

He followed that by making me switch my sympathies from *The Road Runner* to *Wile E. Coyote*, wrote a poignant story about a super-villain who is past his prime, and produced a funny story about J'onn J'onzz. He even managed to write the most readable of the *Invasion!* intrusions. Obviously a writer — and a comic book — to watch. Grade: A-plus.

• It looks like a soggy year. Marvel is currently doing an excellent summary of Sub-Mariner's career and will feature yet another attack from Atlantis in its annuals this summer, DC will be publishing a history of Atlantis, and Aquaman is returning in a five-issue series written by Robert Loren Fleming from plots and layouts by Keith Giffen, pencilled by Curt Swan, and inked by Al Vey.

I've read the first issue of *Aquaman* and it's reasonably entertaining, but I really wish the people involved in writing, drawing, and editing it could keep one tiny thing in mind about their story: It takes place *underwater*, so it is really stupid to have people drinking wine out of goblets and spilling the contents on the tablecloth. That works in *Fish Police* because it's part of the wackiness of the entire concept, but it does *not* work in *Aquaman*. Grade: C-plus.

• There have been a number of "special" Batman projects in recent months and I haven't formally reviewed them. I'll try to comment on them as briefly as possible.

Batman: The Cult was totally unbelievable. I am not one of those who believe that Batman cannot be broken — *anyone* can be broken — but I certainly do not believe that he can be broken *that easily*.

I don't believe that an army of winos and bums living in the sewers and sniping from gratings and manholes can take over *any* city (the Gotham City Water Department should be able to wipe out most of them just by pumping the sewers full of water).

Since Batman operates in the DC Universe along with umpteenth-zillion other costumed heroes and super-heroes, how come he was the only one available to counter-attack (besides the obvious fact that Green Lantern could have ended the menace on his coffee break)?

How many times is DC going to have other artists trace Frank Miller's art? (It's bad enough when *Playboy* does it.)

I couldn't suspend my disbelief on this one for a second, let alone for four over-sized issues. The art was nice, though — especially Frank's.

Batman: The Killing Joke was beautifully drawn by Brian Bolland but was, essentially, just another Joker story. I might have been more impressed if I had not read the screenplay by Sam Hamm just a day or two before I read this.

Joke is a *good* story, but Hamm created a much better origin for The Joker than Alan Moore did. It's very similar and not irreconcilable (Joker did say in *Joke*: "Sometimes I remember it one way, sometimes another"), but Hamm's is better. Grade: A.

Batman: A Death in the Family contains more plot flaws than any other story in recent memory. This means nothing if you only read comics to see Batman

(COMICS, Page 34)

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LONG HAIR OF DEATH (1964) Giorgio Ardisson, Robert Rains. In the beginning of the film, Barbara's mother is burned at the stake, falsely accused of murder. Barbara herself is later murdered by an evil count, but she returns from the dead in a terrific scene in which her tomb is split open by a bolt of lightning, revealing a worm-eaten face. Barbara combines eroticism and vengeance against the men who have wronged her. An extremely atmospheric horror film much in the **BLACK SUNDAY** tradition.

NIGHTMARE CASTLE (1965) Paul Miller, Helga Line, Rik Battaglia. Barbara has a dual role in one of her best horror films. She's caught having an affair with a gardener by her mad scientist husband. He tortures them, disfigures them, electrocutes them, then uses their blood to restore the beauty of his aging mistress. He then marries his dead wife's cousin (also played by Barbara) so he can control her fortune. In a sensational climax, his dead first wife and her badly decomposed gardener lover return from the grave to seek their grisly revenge. Don't miss it!

THE GHOST (1963) Peter Baldwin, Elio Jotta, Harriet White. The direct sequel to **HORRIBLE DR. HICCOCK**, only this time Barbara has turned into an evil wife, scheming against her husband. It seems that old Doc Hitchcock didn't really die at the end of the first movie but instead was left a helpless cripple. Barbara falls in love with his physician, and they devise a plan to get rid of him. They murder him with poison, but does he really die? Watch and find out. Barbara's final scene of maniacal laughter is a pure delight.

HORRIBLE DR. HICCOCK (1962) Robert Fleming, Montgomery Glenn. This excellent, gothic horror thriller concerns a demented doctor who likes to drug his wife for sexual "funeral games." Things are carried a little too far, and she dies. Years later he marries again (Barbara), but his first wife returns from the grave in somewhat moldy shape. He plots to drug Barbara, hang her upside down, and then drain her blood for the purpose of restoring his rotting first wife's beauty. A bizarre, sadistic chiller with plenty of atmosphere.

THE SHE-BEAST (1965) John Karlson, Mel Welles, Ian Ogilvy. Barbara plays a newlywed, honeymooning with her hubby in Transylvania. They spend the night at an inn where her husband beats up the innkeeper for peeping in on them during a moment of sexual passion. They hastily leave the inn in their little yellow Volkswagen bug. They crash into a lake where a monstrous witch was drowned by villagers 200 years before. When Barbara re-emerges from the sunken car, she's become the hideous witch, come to life again. A fast moving, well made European horror film.

TERROR CREATURES FROM THE GRAVE (1965) Walter Brandt, Marilyn Mitchell. A wealthy occultist living in a small European village is murdered by his unfaithful wife (Barbara) and a number of prominent townspeople who he's threatened to ruin. Years later he returns from the grave to seek his revenge on all of those who betrayed him. He summons the decayed corpses of medieval plague victims who return from the dead and do his dirty work for him. Anyone they touch dies immediately from plague. Pretty grisly stuff. Barbara looks stunning as usual.

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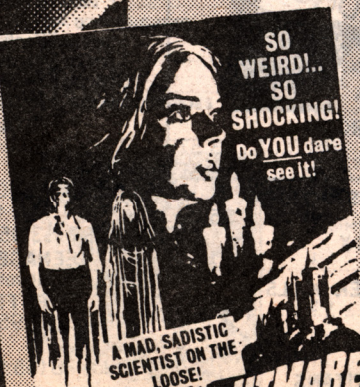
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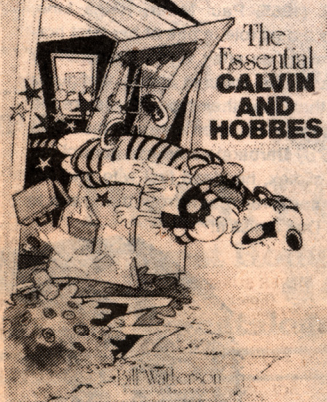
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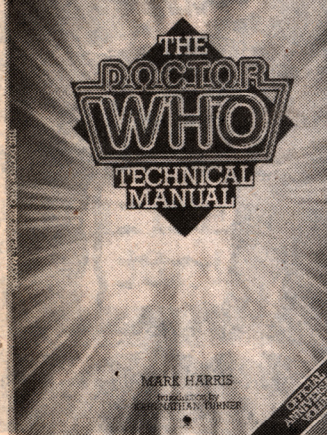
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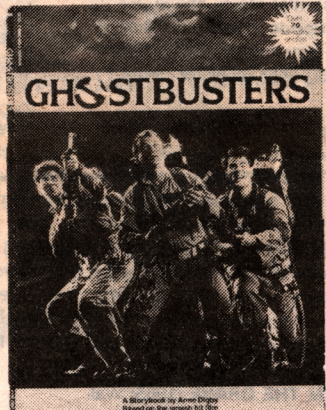
	
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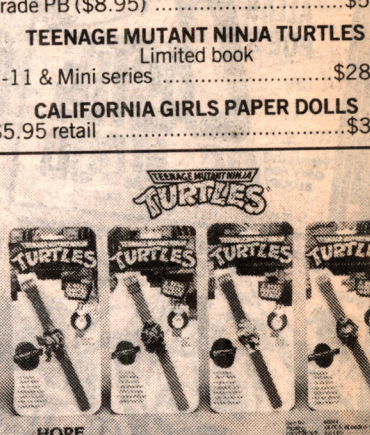
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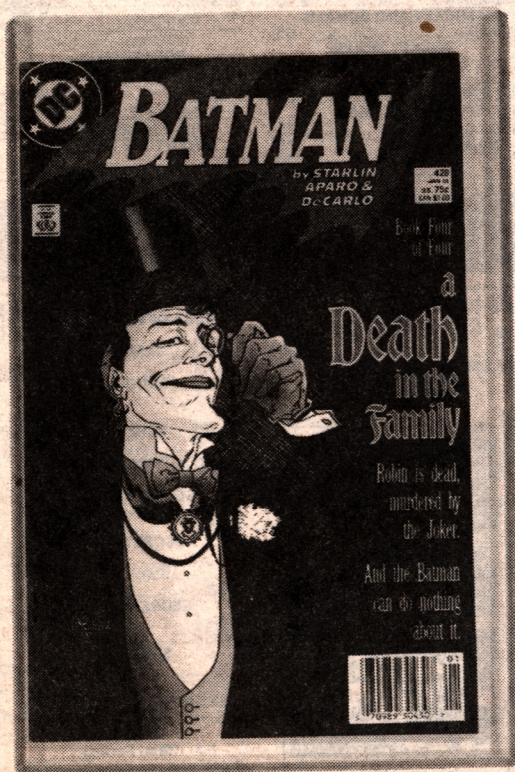
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COMICS (From Page 30)

beat up on muggers or watch Wolverine make his claws go snikt, but it means a lot if you ever hope to convince anyone that Harvey Pekar was right when he said that comic books are words and pictures and there is no limit to how good the words or the pictures can be.

Whenever you tell someone that, he or she invariably will go to the nearest newsstand and pick up the worst comic book available and remain convinced for life that you are either a tasteless boob or were putting him on; the only hope is to improve the entire field.

This comic book is several steps in the wrong direction — and was probably read by more non-fans than any other comic book in the past 20 years.

Problem #1 (of a near-infinite series) is that the basic premise is irreparably flawed.

The whole thing begins with Jason Todd finding a water-damaged copy of his birth certificate signed by his real mother but with the signature illegible but for the initial letter "S." He checks his father's address book and finds three women whose first names begin with "S," all of them, by stunning coincidence, out of the country — in Israel, Ethiopia, and Lebanon. So he sets out to look for them and ask each of them if she is his mother.

Where to begin? First, of course, birth certificates are not signed by the parents — except, perhaps, for the official copies kept on file by government agencies (and I know my parents never signed mine and I never signed them for my two children, so I doubt even that is the case). Parents are given a notarized copy, with the names typed.

Second, if you happen to find a copy of your birth certificate with your parents' names obliterated, all you have to do is send between \$1 and \$3 to your birth county's Recorder's Office and get a copy. It takes no more than three weeks, as a rule. With the computer in the Batcave, Jason could break into the office's computerized records and get the information in less than 15 minutes.

You need your birth certificate for a lot of things. You need one to get into school. You probably need one if you leave school in one state and enroll in a school in another state — our kids did when we moved from Ohio to Wisconsin. You need a birth certificate to get a driver's license, a Social Security card, or a passport.

When we moved to Wisconsin, we simply wrote to the Recorder's Office in each of our birth counties and got notarized copies of my birth certificate, Maggie's birth certificate, and Valerie's and Steve's birth certificates. It cost us a total of \$8 and we had all four certificates — from three different states — within three weeks.

Bob Ingersoll has pointed out many of the plot idiocies in this story, but he overlooked one humungous lapse. Think about what I've written so far about this story; reread it, if you wish. Then go on to the next paragraph.

When Jason went to Africa and the Middle East in search of his mother, he flew first class on a commercial airliner, not in the Batplane and not as Robin, so he had to follow the same regulations as anyone else. What do you need to travel to a foreign country? A passport. And what do you need in order to get a passport? (All together, now.) A birth certificate.

So, in order to go to Africa and the Middle East to find out what it says on his mutilated copy of his birth certificate, Jason has to get an unmutated

copy of his birth certificate.

Didn't anyone think for five minutes about this story — which supposedly was a year in preparation? Nothing in it makes sense, from the opening premise to the entirely predictable conclusion in which The Joker is apparently killed for the empty-umpteenth time.

The kid was a dweeb, no two ways about it, but let us keep in mind that he was written as a dweeb. And edited as a dweeb. Grade: D-minus.

• The new *Blackhawk* is moderately amusing, when it is not being deliberately "naughty." I like the explanation that the jingoistic, racist *Blackhawk* comic book of the '40s and '50s was a comic book of that period based on the "real" exploits of Blackhawk and his boys. I like the art by Rick Burdett.

I even like the title of the first story, "All in Color for a Crime." (I liked the title when Denny O'Neil used it on a Dominic Fortune story and I liked it when Max Allan Collins used it on a Ms. Tree story. Wonder where they got it?)

In any case, while the sex and corruption aspects of the story are exploitatively handled, the comic book is passable fun. Grade: C-plus.

By the way, we are now told that Blackhawk's real name is Janos Prohaska, right? Wasn't that the name of the guy who dressed as a bear on Andy Williams' TV show?

• If you have not already done so, buy copies of *Black Orchid* #1-3. Find a quiet, comfortable spot where you will not be disturbed for a while and read them. If you are one of the people who was blown away by Alan Moore's treatment of *Swamp Thing*, this is going to knock your socks off.

It is written by Neil Gaiman and painted by Dave McKean, who does those dynamite covers for *Hellblazer*. It may be a bit difficult for those who are accustomed to following line drawings with excessive captions and footnotes to explain everything that is happening and has happened and every reference that is made, but stick with it. It is a stunning graphic novel — a novel with graphics. Grade: A-plus.

• I do not like DC's new *Catwoman*. In the original version, Selina Kyle was a thief who was in love with Batman, yet her crimes put her on the opposite side of the law. She had the makings of a good character, with a lot of story possibilities.

In the new version, she is a prostitute who takes up martial arts so she can beat up her pimp to get even because he beat her. Her sister is a nun. The pimp kidnaps back at Selina. It is all very sordid and very trite, like a TV movie of the week. Grade: D-minus.

• Why, you may soon wonder, since I am trying to get caught up as fast as briefly as possible (for me), am I pausing to comment on DC's holiday reprint title, *Christmas with the Super-Heroes*? Glad you asked. It is to point a finger of shame at everyone who had anything to do with this comic book. It contains without doubt the most callous and insensitive thing I have ever seen in any comic book.

On the surface, it appears to be a nostalgic flashback to the fillers Henry Boltinoff used to draw for DC, a half-page "Cap's Hobby Hints." But this one involves a hammer and bears a credit line of "Lee Travis of Cleveland, Ohio." It concludes with the admonition, "Always take care using household tools, though — otherwise you could hurt yourself and others!"

This is a "cute" reference to

(COMICS, Page 36)



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COMICS (From Page 34)

the case, currently awaiting trial, of artist Greg Brooks (who drew the *Crimson Avenger* mini-series — The Crimson Avenger's real name is Lee Travis), who has been charged with the hammer slaying of a woman.

Until recently, one DC editor had a "Greg Brooks Memorial Hammer" mounted on his office wall. After several references were made about it to others at DC, it was removed. Now we get further joking about this woman's horrible death.

I wonder if anyone at DC has ever seen anyone who has been the victim of a violent crime? Has anyone — including the hammer humorist — heard a victim of a violent crime crying in fear and agony, knowing he was about to die? Have you personally ever broken the news to a man that his wife has been killed? Have you ever listened to the family of a sister or a mother or a brother or a father react to the news that someone has killed that loved one?

I have. Mark my words: It is not funny.

It is one thing — a stupid thing — to put cute classified ads about the death of Jason Todd in the *Daily Planet Invasion!* Extra. Little kids do tasteless things like that all the time and, after all, Jason Todd was a fictional character.

But the woman who was beaten to death with a hammer was not fictional. She was a real person who suffered a painful and horrifying death — just so some unfeeling comic-book editor could make jokes about it.

For years, I have been arguing with people who claim that reading comic books desensitizes children, makes them uncaring about real violence. Now, I'm not so sure. Maybe reading about comic-book violence does desensitize children.

Editing such comic books obviously does. Grade: F.

• *COPS* is based on a toy or a TV series or both. It embodies all the things movie critics think of when they criticize a movie for having "comic-book characters and plotting." Grade: D.

• *Cosmic Odyssey* was about on a level with *Invasion!* I know I read it, but I can't remember a thing about it. Grade: D.

• I hope you saw the *Deadshot* mini-series, a tough and uncompromising look at an insane villain, one whose primary strength is not his incredible aim but the fact that he really does not care whether he lives or dies. His methods are brutal, but effective.

John Ostrander and Kim Yale wrote a remarkable story, with a genuine toughness — as in issue #2, when Deadshot reacts in an unexpected, vicious, but direct fashion to the news that his son has been kidnapped. I'm astonished that every issue of this series bears the Comics Code Authority seal. The Code has come a long way, baby. Grade: A.

• *Doc Savage* is an excellent continuation of the pulp magazine series but should not contain any more six-part stories until DC gets its comics back on schedule. Grade: B-plus.

• I don't care for *Doctor Fate* primarily because I don't like magical heroes who can do anything. Magic in fiction, ideally, should operate under rigidly defined rules, much as science does. It's a lot more work to write magic stories that way, but the results are worth it.

The trouble with *Doctor Fate* (and *Doctor Strange*, as well) is that, every time the villain gets the upper hand and the hero is about to be obliterated, the hero pulls yet another magical ability out of his sleeve. Imagine the suspense! Grade: C.

(COMICS, Page 38)

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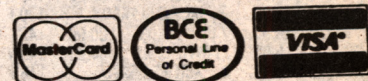
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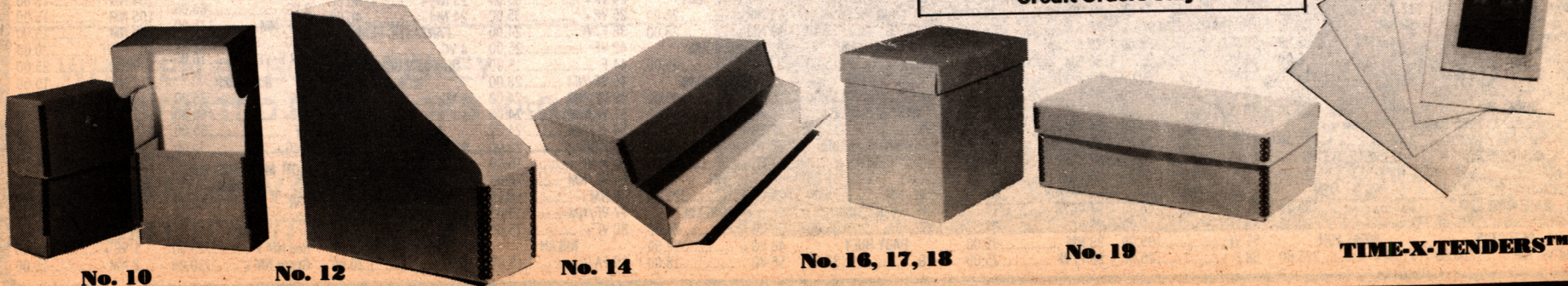
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MIKE ZECK TRADING CARD COLLECTION

The Punisher, Spider-Man, Kraven the Hunter and Captain America are just a few characters made famous by the dynamic artwork of Mike Zeck. Comic Images has collected these pieces of classic work, plus two new, never seen original illustrations printed in puzzle form on the back of this new 45 full-color card set.

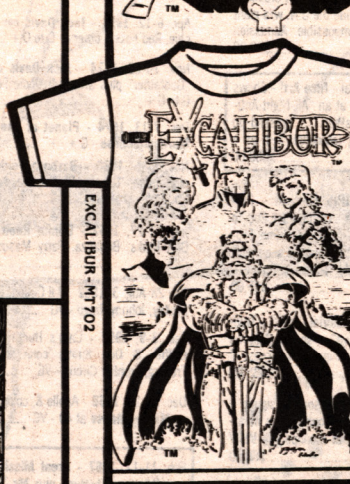
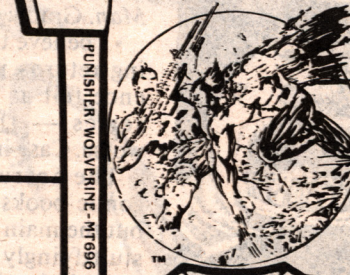
45 CARD SET / \$10.99

ZECK CARDS-ME5687



\$10.99
(\$14.99 xxl)

The action-packed shirts this month show: Wolverine and the Punisher battling it out for the last time by Jim Lee. Spider-Man is wrapped up by Dr. Octopus by Todd McFarlane. "Even their mother couldn't tell them apart," can you? That's right, it's the Hulk and Wolverine illustrated by legendary John Buscema. Todd McFarlane has Wolverine fighting with himself in the woods, while the Punisher is on the run in this classic Mike Zeck pose. The agony of transformation from Banner to the Hulk is caught by Todd McFarlane. King Arthur heads the Round Table of Excalibur with Ron Lim as artist. Last is the beautiful She-Hulk by John Byrne.



TIE-DYES



It's flashback time with these two psychedelic 100% cotton shirts of Wolverine by Walt Simonson and Spider-Man by Todd McFarlane.

Suggested Retail:
\$17.99-\$19.99
100% cotton

WOLVIE-MT688
SPIDEY-MT689



This month's colorful selection of 2 1/4" buttons are: Captain Britain and Phoenix II by Alan Davis, the Punisher by Klaus Janson, Wolverine by Arthur Adams and Spider-Man by Todd McFarlane.

PUNISHER-MB5693
WOLVIE-MB5694
SPIDEY-MB5695



\$7.99 MARVEL HATS
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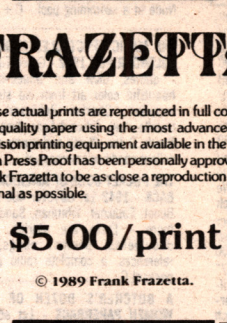
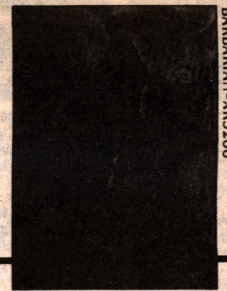
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COMICS

(From Page 36)

• Grant Morrison, in just two issues as writer, is well on his way to making *Doom Patrol* one of my favorites. It's too early to be sure, but it looks promising. For one thing, he is going back to the original series concept of the DP as a bunch of unbeautiful misfits, the kind who, if one sat down beside you on a bus, would lead you to change your seat. Check this series out, starting with #19 — it could be the next *Swamp Thing*.

• **Dragonlance:** See my comments on *Advanced Dungeons & Dragons*. I have nothing against games; I just don't think they make good comic books.

• I'm afraid that *Flash* will not quite make my final list of the absolute best comic books published today but I'd like to go on record as stating that I love this comic book. I think William Messner-Loebs is one of the best and most original writers in comic books today, one of the handful of comic-book writers whose work I always make a

point of reading.

I was especially taken with issue #19, in which Wally West went to a party held by his predecessor's Rogue's Gallery, those misfit costumed heroes who could have been beaten by Detective Chimp. Bill actually made them interesting and the script is funny ("Wally! All these people are crazy! They're nuts! There's a guy here who became a criminal 'cause he's color-blind! What've you got me into?") and highly enjoyable.

Another excellent issue is #23 (with artist Gordon Purcell, a *CBG* contributor who has moved on to bigger things) which parodies *The Shadow* (as *The Clipper*) while making a moderately effective villain of Abra Kadabra. I don't want to see those sad-sack Flash II villains all the time, but it's nice to see it proved once again that there ain't no bad characters, sisters and brothers, it's just that some are written better than

• My earlier comments on *Dragonlance* apply as well to

Gammarauders, but I like the art by Martin King and Dave Cooper on this one.

• I'm glad I can finally get back to recommending work by Jim Starlin: *Gilgamesh II* is a tightly plotted, intriguing science-fiction novel (completely outside the DC Universe) which reads in part like a parody of the basic premise of *Superman*.

In this version, however, there were two survivors, both male (never leave the selection process up to a robot). One lands, not in the wheat fields of Kansas, but in a marijuana patch in Mexico. He is adopted, not by Ma and Pa Kent, but by a drugged-out pair of hippies. He is christened *Gilgamesh* — after Beowulf (honest) — and grows up to be a major figure in commerce.

The other — or, to use his proper name, *The Other* — has an upbringing as similar to *Tarzan's* as *Gilgamesh's* upbringing is to *Superman's*. Not too surprisingly, they come into conflict.

I have only read the first of

four issues and that in photocopy form, so I can't speak about the coloring or printing or binding. I can only speak about the art, which is prime Starlin, and the story, which is engrossing enough that I even read the slugfest pages instead of skipping over them to get back to the story. When I reached the last page, I was genuinely sorry to have to wait for the rest of the novel. Grade: A.

• *The Hawk & Dove* mini-series by Karl and Barbara Kesel (with pencilling by Rob Liefeld) was enjoyable and set things up for an ongoing series (coming soon) which looks to be equally enjoyable. Grade: B.

• Fans of mindless violence, look no further: *Haywire* is for you. It definitely is *not* for me. Grade: D-minus.

• While *Hero Hotline* is pleasant entertainment, it isn't as funny as it should be. In part, perhaps, it disappoints because it had the misfortune to come out just after *Damage Control*, a similar — and much funnier — comic book. *Hero Hotline* is OK, but it's no substitute for *Mazing Man*. Grade: C-plus.

• I believe the law of diminishing returns is making its presence felt as regards crossover series — they keep getting worse. Case in point: *Invasion!*

The intrusions into other comic books were bad enough, but the main series was the most stuffily boring thing I've read all the way through in some time. All anyone did was talk, talk, talk. And such dull conversation. Give this one the acid test: Read the dialogue aloud, particularly that of the yellow guys with unusable teeth and red spots on their foreheads. It's only good as an insomnia cure. Grade: D.

• I suppose *L.E.G.I.O.N.* '89 (besides having the worst title so far this year) was designed to provide a new origin for The

Legion of Super-Heroes, now that *Superboy* never existed. A friend asked if the title would become *L.E.G.I.O.N.* '90 next year and '91 the year after that. I asked if he thought it would last that long. He didn't and neither do I. Grade: D.

• *Manhunter* is a pretty good adventure series about a bounty hunter. It's not great — as a matter of fact, it's the least of the several titles John Ostrander writes (in this case, co-writes, with Kim Yale). It's perfectly acceptable comic-book adventure, but nothing out of the ordinary. Grade: C.

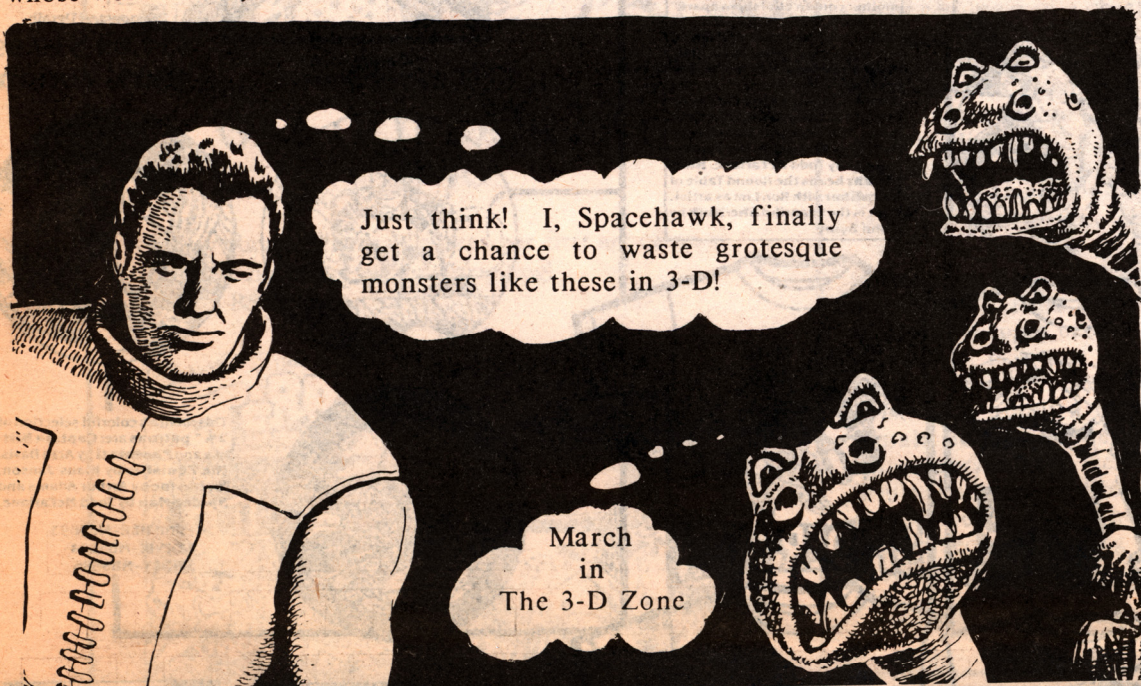
• The best thing about *Mister Miracle* is the art, and that is not a slam at the writing, which is pretty good. It's just that Ian Gibson is one terrific artist (as those of us who read *The Ballad of Halo Jones* already knew). This is another comic book taking place on Earth-Sitcom, spun off from *Justice League Irrational* and featuring the adventures of Ricky and Lucy — pardon, of Scott and Barda in Suburbia. Fun. Bubble gum for the mind, yes, but fun. Grade: B-minus.

Fans of the Jack Kirby version of the characters almost certainly won't like this, since it ignores the traumas of Scott Free's childhood and makes him into just another JLI buffoon.

• Fans of Kirby's work are more likely to be pleased with *New Gods*, which spun out of *Cosmic Odyssey*. The first issue is full of all those characters with the awful punning names. It's not my cup of tea at all — I'm a fan of a great deal of Jack's work, but not his Fourth World stuff — but, if you enjoy this sort of thing, here some is.

• After a surprisingly promising beginning — I wasn't expecting much from a series which spun off from *Millennium* and the first issue was surprisingly good — *New Guardians* went

(COMICS, Page 40)



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FRED FLINTSTONE GUM-BALL MACHINE - Hasbro/1968 - plastic see-thru/about 12" tall - Sharp! VG+ \$50.00

MISCELLANEOUS GOODIES

ZIPPY THE PINHEAD 1985 DESK TOP CALENDAR - "A Zippy A Day Keeps Rationality Away!" Fun! - unused! \$12.00

KARZAN - an Italian (?) paperback-size comic that has a *TARZAN* - like character... and Jane! The painted cover, by the way, is definitely adults only! G+ to VG \$20.00

THE MAGIC SPECTACLES ENGAGEMENT CALENDAR FOR 1985

- Green Tiger Press - includes quotes, black & white art and tipped-in beautiful full color pictures (12 from old storybooks. Artists include: William Blake, J.R. Neill, Gibson, Bannerman, Donahay, A.B. Frost, W. Heath Robinson, Winsor McCay (a color "Little Nemo"), and much, much more! Excellent condition \$20.00

"GOOD GIRL" ART ASSTRAY - Near - Nude at a swimming pool - G+ - 1950s? \$10.00

THE MAGIC SPECTACLES ENGAGEMENT CALENDAR FOR 1982 - Green Tiger Press - quotes, b&w and tipped-in (12) beautiful color art from old storybooks. Includes: Charles Robinson, Busch, Gruelle, Ault, Edward Lear, Jessie Wilcox Smith, Dulac, Wyeth and many more! Excellent condition/impressive! \$20.00

THE POCKET BOOK OF AMERICA PAPERBACK - 1942 1st ed./over 400 pages w/Benet, Faulkner, Whitman, Sandburg and more - there are stories, articles, documents, poems, songs, references, a complete radio play, etc. packed! \$10.00

A BUTCHER'S DOZEN OF WICKED WOMEN PAPERBACK - 1st ed 1960 - behind a steamy cover, you get stories by Agatha Christie, M.R. James, Ellery Queen, Dorothy Sayers, Edgar Wallace and others about "Bad Girls" - VG \$15.00

MAGAZINES

CINEFANTASTIQUE - Vol. 6 #4 and Vol 7, #1 - Double "STAR WARS" issue - VG+ & packed! \$20.00

SERAPHIM - #5 - early comic fanzine with art by Al Williamson and Berni Wrightson - G+ \$10.00

TV AND SCREEN LIFE - May 1957 - Marilyn, Elvis, Natalie Wood, Lucille Ball, Debbie and Eddie, Liz, Phil Silvers, and more - G to G+ \$15.00

LIBERTY - April 1938 - Article and color Snow White cover - Poor+ to Fair \$8.00

ANYTHING GOES #1 (1956) - "How Marilyn behaved in the nude" - "I am changing into a man" - "Unspeakeable filth by America's top authors" - "Hollywood loves live teacher" - Get the drift? - G \$15.00

INSIDE STORY #3 (1955) - call girl racket, draft dodgers, Hollywood stars who are ex-cons, how beauty contests are fixed - G to G+ \$10.00

INSIDE STORY (August 1956) - Phil Silvers, Red Skelton, Gaylord Hauser, Nanette Fabray and more - G \$7.00

HUSH-HUSH #1 (1950s) - Sugar Ray, Hollywood stag movies, Clare Booth Luce & "Her G-Girls", Garbo in hiding, etc. - G+ \$15.00

GRAPHIC STORY MAGAZINE #1 - Well produced zine with spotlight on Will Gould and the Red Barry strip - VG \$10.00

INFINITY - 1973 - A slick fanzine with Kaluta, Yeates, Bode, Maroto, Richard Corben interview, "Tarzan's Chicago Adv." by Brunner, Larry Todd, Neal Adams, and an insert comic (sick) Wrightson print of a ghoulish hand called "The Cryptics" - Also includes Yeates drawings of Jimi Hendrix & Ian Anderson - G+ to G+ \$10.00

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COMIX INTERNATIONAL #3

- Warren/ color stories by Corben, Jeff Jones, Jose Bea, Maroto - G+ \$10.00

PULPS

FANTASTIC STORY QUARTERLY #2 - (Summer, 1950) - Includes Jack Williamson - G \$8.00

THRILLING WONDER STORIES (Dec. 1950) - Leigh Brackett, F.B. Long - G \$8.00

WEIRD TALES - Nov., 1950 - Great of the God Pant! - G+ \$12.00

ORIGINAL ART

R.A. LEWIS Editorial - 1940s - Size is 12 1/2" x 10". Title is: "Next" - Hitler is a barber. He has just completed a bloody shave of one customer ("Bulgaria") & is ready & willing to do others ("Yugoslavia" & "Turkey")! - Excellent! \$70.00

CAL ALLEY Editorial - Aug. 22, 1948 - Personally signed - EXCELLENT piece done in comic-strip form! It shows "How a called-home Russia travels" & ends up at home - in the final panel - in a horse-drawn hearse! - Sharp! \$75.00

FLANNERY Editorial - LARGE! - Shows nuclear explosions destroying the world - with the Chinese mushroom being especially large! \$50.00

BOB TAYLOR Editorial - Shows John & Robert Kennedy & shows Robert trying to change capitalism's image to the Harvard look. \$40.00

JAMES LANGE Editorial - Personally signed - Shows an unbeatable combo: The American Eagle ("Air Power") atop a nuclear bomb! - 1960s? \$40.00

BOB PALMER Editorial - 1963 - Personally signed - LARGE! - Civil rights is shown as an about-to-explode bomb under Congress. \$30.00

KEN ALEXANDER Editorial - Grocery clerk is telling an old lady shopper: "It costs 6% more to be thankful this year." \$30.00

DAVE SIMPSON - Personally signed - Sinica and those infamous tapes! \$30.00

CARGILL Editorial - 1940s - Uncle Sam is stepping in the waters of the 1948 campaign, saying: "Hope this isn't the one they call 'The Big Muddy'." \$45.00

HUNGERFORD Editorial - 1940s - Uncle Sam is looking for a Tokyo bombing specialist. The caption says: "Another case for Dr. Doobit." \$50.00

BARROW Editorial - Personally signed - 1940s - 14" x 12" - EXCELLENT! - on V.J. Day! \$50.00

SCOTT LONG Editorial - Personally signed - US, Britain & France taking U.N. action when the East/West talks go astray. \$30.00

ROB DUNN Editorial - Personally signed - Rockefeller as a seal doing a balancing act w/State Budget vs. Accelerated Business-Tax Collections. \$25.00

R.A. LEWIS Editorial

- Uncle Sam is waiting for gas that's being given instead to the Jap/Axis war machine instead! \$40.00

S J RAY Editorial

- A cow ("\$40.00 Beef Cattle") jumps over a startled moon! SHARP! \$30.00

BROOKS Editorial

- 7/8/66 - Personally signed - Mao is outside the U.N. w/a giant dragon balloon ("Impossible Admission Conditions") \$30.00

BOB TAYLOR Editorial

- Nice Art! - Shows President Kennedy at an "All-Night Anti-Administration Talkathon." 3 dressed-up elephants are using (abusing!) him as a musical instrument! \$50.00

JOHN "MILT" MORRIS Editorial

- Personally signed - Title: "Is There No End To This Thing?" Shows a bird ("Crime Probe") pulling out of the ground a seemingly endless worm ("Big Time Gambling"). \$35.00

FRANK WILLIAMS Editorial

- 1965 - Title: "You're On Your Own" - shows Sukarno floating in space separate from the rest of Planet Earth! \$35.00

POINIER Editorial

- Personally signed - Truman as a sheriff is rounding up meat-packers on charges of monopoly. - VERY NICE! \$60.00

FANZINES

QUINTESSANCE #22/1973 - Includes Zorro, Ditko, Fujitake, Giordano, Klaus Jansen, John Romita, Perry Rhodan, Super-Women nudes! Conan, Star Trek, & More - Excellent condition! \$15.00

THE COLLECTOR #14/1969 - VG+ \$10.00

FLASHBACK #1: WALLY WOOD and EC - 1971 - Excellent condition \$10.00

FREE FALL #1/1971 - Mark Evanier interview, a 5 page comic by Paul Chadwick, Roy Thomas, a James Blish interview, Star Trek, Ghost Rider, Dr. Doom article, & More - VG+ \$15.00

A FANZINE

#1 (Revised Reprint Edition) - The World of Carl Barks, Mickey Mouse: 40 Years Old! How to Toy Disneyland, Mouse Collectables, Zorro checklist, Disney Stamp & More! - Excellent condition \$15.00

#2/1969 - The Duck Family Tree, "Love Bug", "Jungle Book" checklist of Dell Special Series comics - VG+ \$15.00

T.V. GUIDES

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Dec. 12-18, 1964 - Julie Newmar cvr & features - Fair+ \$5.00

March 23-29, 1968 - Article on Sat. morning cartoons w/comments by Wertham & color art by Wally Wood (Showing: F4, Thor, Iron Man, Capt. America, Green Lantern, Sub-Mariner, Bugs Bunny, Felix, Mickey Mouse, Daffy Duck, Popeye, Flash, Spiderman, Batman, Hulk & More!) - G \$8.00

Apr. 6-12, 1974 - Jack Davis cvr of Archie, Red Fox & others - G to G+ \$5.00

Nov. 16-22, 1974 - Jack Davis cvr for "Godfather" plus article on Jodie Foster & G to G+ \$5.00

Dec. 7-13, 1974 - Planet of The Apes, Marilyn Monroe - G+ \$10.00

Nov. 9-15, 1968 - Barbara Feldon cvr plus James Garner, Peyton Place & The Shadow - G+ \$12.00

July 21-27, 1962 - Donna Reed cover, Bert Parks, Bonanza, Perry Mason - VG \$20.00

July 28-Aug. 3, 1962 - Bill Cullen, Gardner McKay, Johnny Ringo - VG \$15.00

Feb. 3-9, 1962 - Cain's Hundred, Andy Griffith & Don Knotts color ad, Stan Freberg, Frontier Circus - VG \$20.00

Dec. 21-27, 1968 - Apollo 8, color feature on Mickey Mouse at 40 - VG \$10.00

Feb. 11-17, 1967 - Great Mission: Impossible cvr & feature, plus Mr. Terrific, Girl from UNCLE, Sat. morn. cartoons (shows Beatles, Lone Ranger, Superman, Bullwinkle, & many more!), Adam West & Batman, Capt. Nice & more! - G+ \$20.00

Nov. 28-Dec. 4, 1959 - Art Carney cover, Shirley Temple, The Lone Ranger, John Cassavetes - G+ \$20.00

Jan. 25-31, 1969 - Land of the Giant photo cvr, "Laugh In's" Judy Carne, & Monsters! - VG \$12.00

Jan. 23-29, 1960 - Real McCoys cvr, plus: The Deputy, & Quick Draw McGraw - G+ \$10.00

May 4-10, 1963 - Virginia photo cvr plus Kennedy, Garry Moore - G+ \$10.00

Aug. 10-16, 1963 - I've Got A Secret photo cvr, Johnny Carson's First Year, TV star's record albums, Mike's Navy - VG \$12.00

Feb. 3-9, 1973 - Bill Cosby cvr, Burton & Liz Taylor, Hitchcock color ad - G+ \$8.00

Aug. 4-10, 1962 - Dennis The Menace photo cvr, Clint Walker, Bullwinkle ad, Ann-Margret (Great color pic!), Dobie Gillis - VG \$20.00

June 30-July 6, 1962 - Car 54 Where Are You, Dick Van Dyke, Peter Falk, Mitch Miller's Songs to Gyle Hamburgers By, The Twilight Zone (Great!), & a review of the past year of TV - VG \$20.00

PAPER-BACKS

INVASION FROM MARS: INTERPLANETARY STORIES - 1949

- Selected by Orson Welles - Dell (#305) - Has a sharp rocket-ship cover & a map-book (that shows where on Mars the various actions took place in Ray Bradbury's "Million Year Picnic"). Authors include: The Welles' Broadcast, Heinlein, Bradbury, Boucher, St. Leger, Fredric Brown, Asimov, Strugatzky & others - SCARCE! - VG to VG+ \$5.00

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BEST CAMPUS HUMOR THE SWINGING '60S - Ed. by Bill Adler - Covers pot, sex, The Draft, Viet Nam, James Bond, sex, exams, politics, & sex - VG \$5.00

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H. RIDER HAGGARD - Saga of Eric Brighteyes - George Barr cvr

ARTHUR EDWARD WAITE - Quest of the Golden Stairs - An occult classic

T.W. HIGGINSON - Tales of Atlantis & The Enchanted Islands

SIR HENRY NEWBOLT - Aladore

A.R. HOPE-MONCRIEFF - The Romance of Chivalry

KENNETH MORRIS - The Fates of the Princes of Dyfed

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JOHN GARDNER - In The Suicide Mountains

ROBERT NATHAN - Sir Henry

SYLVIA TOWNSEND WARNER - Kingdoms of Elfin - Delta Books

RICHARD MONACO - Grail War - Wallaby Books

POUL ANDERSON - Demon of Scattered w/over 50 illus. by Alicia Austin

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COMICS
(From Page 38)

rapidly downhill. I don't think it is a coincidence that it changed writers between the first and second issue.

Steve Englehart's plot was tossed aside while the group went on to much more conventional and less interesting adventures. I hope Steve kept notes of where he was going with his plot; maybe he can use it some day in another series after this one is gone and forgotten. Next year, say. Grade: C.

(New Guardians holds some sort of record for lateness among crossovers: Issue #7, which occurs before *Invasion!* #3, came out in February, weeks after *Invasion!* was over and forgotten.)

• It remains to be seen whether *The New Titans* will ever rise to the heights it reached a few years ago, when Marv Wolfman and George Perez were really cooking. Marv and George are back on the title and the stories are getting better, but it still has a long way to go to get back where it began. Grade: B-plus.

• Mark Verheiden is writing the regular, ongoing series of *The Phantom*, with art by Luke McDonnell. The first issue is entertaining, but I think Kit Walker is being given much too hard a time by an ordinary bunch of pirates. They certainly aren't tough enough to warrant his taking two issues to nail them. Grade: B.

• I loved Jack Cole's version of Plastic Man — Plastic Man, Captain Marvel, and The Spirit are my three favorite Golden Age comic-book super-heroes. I have been following, with diminishing expectations, DC's several attempts to recreate the character, all of which failed and are better forgotten.

Until now.

Now, the right team has been found — writer Phil Foglio, penciller Hilary Barta, and inkers John Nyberg and Doug Rice. Kevin Nowlan provides "reality checks," which I assume means he sits on the others when they get too carried away.

What they have produced is not an imitation of Jack Cole but it is very much in the spirit of Jack Cole. It is funny, it is fast-moving, it is wildly imaginative — it is *Plastic Man*. I love everything about it from the perfectly redone origin (it's high time that monastery sequence from an Edward G. Robinson movie that Cole just happened to see shortly before creating Plastic Man was relegated to *The Late Show*) to the Oobloort Space Federation.

The only thing I didn't like was that it was only a four-issue mini-series. Grade: A-plus.

• Roger Stern, ably abetted by Dwayne Turner and K.S. Wilson, has done a fine job of refurbishing The Atom in *The Power of The Atom*. I was thoroughly hooked by the third issue, when Ray Palmer fought The Strobe while pushy TV interviewers tried to get running comments

from the combatants. Grade: B-plus.

• Dean Motter's and Mark Askwith's sequel to *The Prisoner* suffers from the usual flaw of sequels to stories which do not require sequels: It perverts the intents of the original in order to have something more to say about a closed subject. I can't imagine that this series (not yet completed as this is written) would mean anything to anyone who has not seen the original series. As one who enjoyed the original, but has not spent a lifetime re-viewing it as some have, I found the sequel about as necessary as a sequel to *Gone with the Wind*. (Yes, I know that someone is writing a sequel to *GWTW*. I just don't think one is needed.) Grade: B-minus.

• Someone who read comic books in the '40s could wander into a comic-book store today and see the names of many DC characters he would recall from his youth, though he might have trouble recognizing the modern incarnations of The Atom, Starman, Green Lantern, and The Flash, but he wouldn't have too much trouble adjusting. He would be in for one heck of a shock if he should chance to pick up *Sandman*.

This isn't the colorblind guy with a gasmask or the same colorblind guy in the yellow-and-purple tights with a kid sidekick. It isn't even the guy in the Day-Glo tights who came along in the '70s. This is *The Sandman*, the Master of Dreams who rules one-third of your life, the part you spend sleeping.

It is a moody, Lovecraftian comic book, written by Neil Gaiman (whose *Violent Cases* remains one of the better graphic novels to date) and drawn by the excellent and vastly underrated (mostly underrated by himself) Sam Kieth with Mike Dringenberg. It is spooky, disturbing fare, drawn from the dark side of the psyche, and peopled with such guest stars as Cain and Abel (from the Houses of Mystery and Secrets, respectively) and John Constantine. It's not for children, but fans of *Swamp Thing* and *Hellblazer* and *Black Orchid* owe it to themselves to read this one. Grade: A-plus.

• For the most part, *Secret Origins* is doing a splendid job of creating theme issues (Plastic Man and The Elongated Man, for instance, with a splendid cover by Ty Templeton which must have driven the colorist bananas), series of theme issues (the Justice Society and Justice League issues), and bizarre theme issues (the hilarious losers issue with The Legion of Substitute Heroes and Doctor Light). I'll give the entire series an A (ignoring a few less-than-stimulating stories and even issues) on the basis of the Legion story alone.

• DC has tried several times to come up with a character called *Starman* who had some com-

(COMICS, Page 42)

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the first ten issues of a run (Capt. America 100-110) and comics featuring very popular artists (Diko Dr. Strange in Strange Tales, Kirby Hulk in Tales to Astonish) have sold ridiculously well and have been priced accordingly. As before these are warehouse copies, 90% unread and we're not getting any more of them. When they're gone, they're gone.

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COMICS

(From Page 40)

mercial viability. The Golden Age version was too limited in his abilities and the three or four other characters of that name are best forgotten. However, Roger Stern (who also is doing nifty things with Superman and The Atom) has written what looks like a winner, particularly with the good art by Tom Lyle and Bob Smith that this feature has. It's not a world-beater, but it's a good super-hero comic book. Grade: B.

• When last I looked at *Swamp Thing*, I said that it was very nearly as good as it was when Alan Moore was writing it. With the current time-travel scenario, I'm ready to drop the "very nearly" from that assessment. Time travel is almost always handled ineptly in comic books (and in movies and on TV, with rare exceptions). Writers who have not thought deeply enough about the paradoxes inherent in time travel fail to make the most of the idea.

Rick Veitch, however, is an

exception. He has a good grip on the concept and *Swamp Thing's* trip backward through *The History of the DC Universe* is more than just a chance to revisit DC's heroes of earlier eras and re-establish copyrights and trade marks on them. When *Swamp Thing* meets an enemy for the first time, the enemy has an advantage, because it is his second meeting with *Swamp Thing*.

In addition, we get a fresh look at Sgt. Rock and Easy Company, Enemy Ace, and (upcoming) other DC characters, much in the tradition of this series which redefined Adam Strange and *Swamp Thing* himself. At successive stages, *Swamp Thing* will meet Western heroes, Tomahawk, The Demon, various other medieval characters, and, I suppose, Golden Gladiator and, ultimately, Anthro. But all of these characters are subtly redefined through being viewed from *Swamp Thing's* point of view. There is a lot of life in this series yet. Grade: A-plus.

• *The Unknown Soldier* has been remodeled into a true

"immortal GI," with the ability to make himself look like anyone he wants. Unfortunately, he seems unable to learn anything and, 40 years after becoming a spy, he still doesn't know whom to trust and when to duck. After four issues, I am increasingly annoyed by his obtuseness and by the loose plot threads dangling all over the place like Spanish moss. Grade: C.

• I hesitate to give *V for Vendetta* a final grade, since it is not yet complete (one issue to go) and a lot can happen but, based on what I have read to date, this is definitely A-plus material. It reads much better in large chunks — I was never able to really get into the dystopian-future story when it was appearing in tiny increments in *Warrior*.

• *Wanderers* is a Jim Shooter-created group of super-heroes in the world of *The Legion of Super-Heroes*, spun off into their own series. It will end, probably in wholesale slaughter, in another couple of issues. It is

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COMICS

(From Page 42)

unlikely to be missed by many, since it's just another super-hero group. Grade: C-minus.

• Parts of *Wasteland* are very good. I really like the stories of The Dead Detective and there have been some memorable horror concepts. Parts, however, are tedious, such as the incidents from Del Close's life which are "85% true."

This morning, I got up, showered, got dressed, ate breakfast, drove to work, edited material all morning, battled an invasion from a planet in another galaxy, drove home, had lunch, and went back to work. That is 90% true; I only made up the part about the invasion from another galaxy.

Percentages have nothing to do with truth — a half-truth is still a lie.

I wouldn't mind if only these stories weren't as essentially pointless as the autobiographies which give us insights into the innermost thought processes of TV stars who are not yet 20

years old. There is more to writing about life than having lived part of one.

Still, when *Wasteland* clicks, it generally clicks pretty well. On behalf of the one or two stories per issue which are worthwhile — and that is an acceptable number for an anthology title — I'm going to miss it. Grade: A.

(I shouldn't depart DC on a maudlin note; there are still about three issues of *Wasteland* to be published and, given DC's current backlog and production schedule, *Wasteland* should still be coming out many months from now.)

Eclipse

• Eclipse has been publishing two different series of adventure strips from countries other than the United States. *Aces*, published in conjunction with Acme Press, features stories from Europe. *Merchants of Death* features stories from Europe and Latin America. Both are good but not outstanding. I think both have suspended publication — or soon will. Grade: B.

• I continue to enjoy *Airboy*, who is retroactively meeting everyone who shared his Golden Age comic book (in which he once met Sky Wolf, but never Rackman, Iron Ace, The Heap, or any of the other stars of that title's features — unless they hung out together between issues).

My enjoyment is primarily due to the plots and writing of Chuck Dixon. I am a little less enthused about some of the spin-offs, such as *Airboy vs. The Airmaidens*, *Sky Wolf* (I'm not in favor of having the Hillman characters slaughtered casually; most of these supporting features weren't very good, but it takes considerable *chutzpah* to wipe out someone else's characters, particularly characters which were created before you were even born), and *Valkyrie!* The second *Valkyrie!* series seems to be primarily designed to satisfy the market for cheesecake. (I'm expecting the news of a *Valkyrie-Flare* crossover series any day.)

• For those who can't get

enough manga, there is *Appleseed*, which is pretty basic after-the-disaster stuff with the usual giant robots (actually warsuits with humans inside, but the function and effect is the same) and cartoony people with enormous eyes and mouths that always look like the characters are yelling. Grade: C.

• *Dirty Pair* is an American version of a Japanese cartoon series about a couple of private eyes of the future, young girls who wear abbreviated bathing suits. The humor is about on a level with *Justice League International*, only less sophisticated. Grade: C.

• I'm a bit thrown as to what is an Eclipse Book and what is an Eclipse Graphic Novel, especially since reprints of ordinary Golden Age 10¢ comic books such as *Air Fighters* are considered Eclipse Graphic Novels.

She, an adaptation of one of H. Rider Haggard's fantasy novels, was originally published as part of a *Classics Illustrated* imitation called *Fast Fiction* (it was later reissued under the

line's new name, *Stories by Famous Authors Illustrated*). It was in color and cost a dime. Now it is black-and-white and costs \$5.95.

What's more, it is labeled "Eclipse Classics" on the front cover, "Eclipse Books" on the spine, and is listed with "Eclipse Graphic Albums" on the last interior page.

Whatever it's called, what it contains is 46 pages of Vincent Napoli's art (Napoli was best known in the science-fiction field for his pulp magazine illustrations, which were in large part, um, "inspired" by the work of Harry Clarke, the premiere Edgar Allan Poe illustrator). Napoli has drawn a stiff and superficial precis of the novel. The cover is by Henry C. Kiefer, a limited artist who illustrated a great many adaptations of novels and plays.

This is nothing to judge Golden Age comic books from — for that matter, it's not even fairly representative of the 13 issues of *Stories by Famous*

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COMICS (From Page 43)

Authors Illustrated. Grade: C-minus.

I am not reading *Miracleman* at all these days; I'm letting issues accumulate (I have accumulated two issues in about six or eight months) until I have the conclusion of Alan Moore's story. I need only one more issue, and actuarial tables give me about a 40% chance of lasting until it appears.

(I'm starting a special file of serials I intend to save to read when they are completed. So far, it includes *Miracleman*, *V for Vendetta*, and *Total Eclipse*. They are all worth reading, but we may be into the next century before they are completed.)

New York: Year Zero contains some excellent art and a good, solid story of future urban warfare. Grade: B-plus.

One of the best Eclipse Comics of recent months is *Red Dog* #1 (also known as *Night Music* #7), containing another of P. Craig Russell's stunning adaptations from Rudyard

Kipling's *Jungle Books*. This is an example of how good comic books can be and how well a first-rate artist and storyteller can adapt material from other media to comic books. Grade: A-plus.

Timothy Truman's *Scout: War Shaman* continues the story begun in *Scout* and picks up some years after that series ended with Scout the widowed father of two young sons. It is as beautifully rendered as the first series, as full of action and violence, and is altogether excellent. Grade: A-plus.

Total Eclipse, which should have ended some time ago, is still limping along, three-fifths done. The reason I have decided to wait until it is complete and read it all at once is that it is too hard to keep the activities of this many characters straight when it is so long between issues.

It's basically an *Airboy* story, with villains and heroes from that comic book's Golden Age incarnation, with various other Eclipse characters in guest roles. That's an over-simplification,

but not by much. It's good, but the publishing schedule must be hurting sales a lot.

Incidentally, the "total eclipse" of the title refers to the magical and mystical effect unleashed when all the planets in the solar system line up in a straight line with the sun. Well, that happens every hundred years or so (most recently about 10 or 12 years ago) and it's called *szyszyg*. I don't recall any cosmic catastrophes occurring the last time, do you?

Entertainment
Entertainment is out of business, I understand. *The Man from U.N.C.L.E.* (which I never saw after #5 — I don't know how many issues there were) is apparently in limbo. Mark Marderosian's *Delta Tenn* will continue from another publisher, Big Shot, which has sworn that none of the eight issues of *Delta Tenn* already printed will be reprinted in any form, including as graphic albums. If you want copies of previous issues, you had better act fast, since supplies are said to be running low on some issues.

Epic

Akira is yet another manga, one of the few English translations of Japanese comics to be published in color — and lovely color, at that. Beneath that attractive veneer, however, is just another post-catastrophe story with cartoony characters standing around in front of realistic backgrounds like cardboard stand-ups.

The worst thing about this series is that it contains no character I care about — it is entirely populated with junkies, juvenile delinquents, street gangs, wicked military types, wicked scientist types, and a total dweeb of a girl. There are some pale, wizened, prematurely aged children (who look as if they were drawn by Chester Brown) and there is somebody or something called *Akira* who/which is kept sealed in an enormous container and has yet to be revealed.

An awful lot of work went into translating, retouching, and coloring this series. Grade: C.

Havok and Wolverine: Melt-down is a good, strong, well-written story with some outstanding painted art. Not too surprisingly, it is also very far behind schedule — you can't produce (and, more to the point, reproduce) that kind of art very easily. It's marginally more violent than mainstream Marvel mutant stories. X-Men fans should enjoy it. Grade: A.

The Light and Darkness War by Tom Veitch and Cam Kennedy basically is an updating of the legend of Valhalla.

In that macho Norse heaven, warriors who died in battle would spend eternity fighting, killing, dying, drinking, eating, wenching, and fighting some more. In this series, veterans of combat from various eras are fighting for either the forces of Darkness or Light with a mixture of primitive and modern weaponry.

The focus is on veterans of Vietnam, most of whom are dead. Our viewpoint character,

however, is not dead. He is a legless Viet vet who is in a coma and must decide whether to stay with his buddies and fight the forces of Darkness or return to his wife and to life in a wheelchair.

This is a six-issue series, four issues of which have appeared so far. Grade: A.

Stray Toasters is about a burned-out cop investigating a series of murders committed by small robot servants directed by a lunatic. That sounds simple and straightforward enough, but the story is rendered by Bill Sienkiewicz in some beautiful but confusing graphics. Parts of it are lovely to look at, but some of it seems to be designed simply to confuse readers.

I once knew a promising young playwright who delighted in inserting private jokes and lines the meaning of which was known only to the writer and to a tiny number of his friends, just to mystify the audience. "They'll never get this," he would say of the audience. They didn't, either. There was no reason why they should.

You never heard of this promising young playwright — unless you're one of his little circle of friends, of course.

Stray Toasters has some extremely impressive art and there is a story hidden in it. Whether the story is good enough to be worth all the trouble of deciphering it is another matter. Grade: C.

I had hoped to wrap this up this week, but I have gone on and on and on and I still have all of Eternity ahead of me, among other things.

I still intend to publish my list of the top comics in *CBG* #800, but I will also be doing another — long — batch of reviews like the ones you have just waded through.

Flashback: 55 years ago
Alex Raymond's *Flash Gordon* first appears Sunday, Jan. 7, 1934.

—Greg W. Myers

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Calibre to compile, finish 'Nightstreets'

Nightstreets, a series by Mark Bloodworth, will be compiled into graphic novel format as part of the Caliber Classics line.

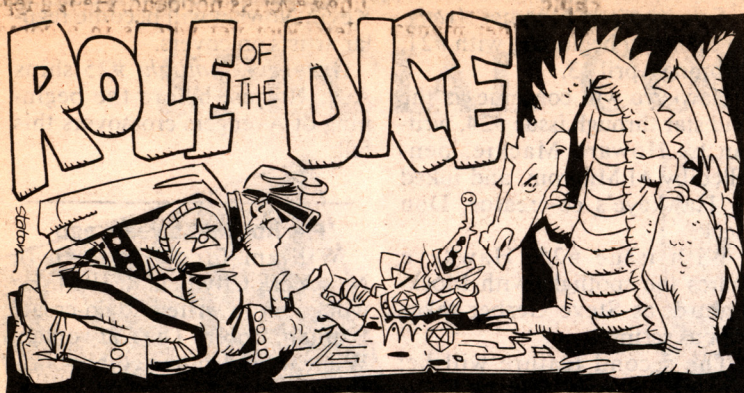
The *Nightstreets* collection will be in two volumes. The first volume will contain issue #1-4 and eight new pages. The second volume will contain more than 60 new pages plus a reprint of #5. In addition, the second volume will contain text features and possibly some pin-ups.

The five reprinted issues of

Nightstreets were published by Arrow Comics.

Both volumes will be 104-112 pages and retail for \$6.95. Volume One will ship in March and the second book will follow in April.

The Caliber Classic line is a denotation of previously published material in trade paperback compilations. Other books scheduled include *Realm*, Book One and Two, and a *Deadworld* compilation book.



By Steve Perrin

At long last, I've managed to fight my way clear of assorted deadlines and once again surfaced to check out the game scene for *CBG's* readers. Look for TSR's *Dreams of the Red Wizards* and *Hall of Heroes* for some reasons for my absence from these pages. I also did quite a bit of work for Strategic Simulations computer games documentation for their AD&D licenses. End of plug.

In a previous column, I said I would go into just how a role-playing game works. While many of you (especially those who read this column) have played these games at one time or another, I feel a need to lay out just what we are talking about when we say "role-playing game."

In psychiatric terms, role playing is a method of therapy where patients are encouraged to take on the roles of people they have to deal with, such as parents, bosses, children, spouses, etc., to get an idea of what it is like to be in another's shoes. The goal is make a patient realize what it is like to be the other person. Some psychologists (if they know that role-playing games exist) are resentful that people are making games out of this analytic tool. Other psychologists write role-playing games.

The role-playing game (or RPG) as we know it and deal with it in "Role of the Dice" is a

method of allowing the player to step into someone else's shoes, but the goal is to play the role of someone far removed from the player's own existence.

Few players have to deal with wizards, super-heroes, and secret agents in their normal lives, and, therefore, the games have no immediate psychological use. There is a *potential* for psychological applications of these games, but that is a subject for another time.

The basic RPG puts its players through a story. The Game-master (or Dungeon Master or Keeper or Referee or one of several other titles peculiar to one game or another) creates the broad outline of the story and peoples it with non-player characters (NPCs) to interact with the player characters (PCs).

A player moves his or her character through the adventure, trying to talk and deal with NPCs and other PCs as if really the character he or she is playing. Thus, the player is taking on a role in a game context: making it a role-playing game.

There are two basic types of super-hero game: The types are delineated by how the heroes are created.

The first method for hero creation is the random system; the second is the construction system. The random system depends on rolling dice to determine what the hero is all about. (ROLE, Page 46)

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PAGE #1

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ROLE
(From Page 45)

This simulates what happens to many actual heroes of comic books — some random event or combination of genes results in their having powers far beyond those of mortal men. This can be said to be hero creation from the hero's point of view. He has no control over what happens; it just happens, and he must make the most of it.

The construction system, on the other hand, takes the writer's viewpoint on the character. It allows the player to act as the writer and create just the character he or she wants for the adventures he or she is about to participate in.

These days, the foremost example of the random system is still Villains and Vigilantes, though Marvel Super Heroes has a large share of the market. The Marvel game depends on random roles for generating every aspect of the character, while V&V takes the still unique idea of basing the basic character on

the player. Your V&V character is *you* with super powers.

This kind of character generation makes for a free-wheeling atmosphere that can be similar to periods in the history of the *Avengers* or *Justice League* — with very powerful characters cheek-by-jowl with relative wimps. The character with incredible durability and the power to move mountains can find himself teamed with a minor telepath with a normal sword.

This provides an environment for the Gamemaster (or GM) that gives him or her the same problems the writer of a team comic book has; the writer has to come up with a story that everyone can participate in.

The hero construction system is best demonstrated by Champions. Hero creation for this team is performed by giving the player a certain number of points to play with. The system was pioneered in the first superhero game, Superhero 2044, but Champions refined it and made it workable.

The system weights a person's abilities and powers by assigning point values. Theoretically, a couple of characters built on the same number of points should be at the same power level.

This is not always successful, but it is much more likely that the playing group will consist of characters who are much alike in their power levels, though they might have wildly different powers.

The main appeal of this system, however, is the player's ability to control his character creation and play exactly the character he wants to play.

STEVE PERRIN, freelance writer and games columnist, has been a comics fan since the beginning of comics fandom, is the author and co-author of several role-playing games and adventures, and writes the *Marksmen* comic book for Hero Comics.

Flashback: 20 years ago
DC publishes the first issue of *The Witching Hour*, March 1969.

—Greg W. Myers

Solo Avengers becomes *Avengers Spotlight* beginning with #21, shipping April 13.

Hawkeye will continue as the lead star through issue #24, written by Howard Mackie, pencilled by Al Milgrom, and inked by Hawkeye's co-creator, Don Heck.

With issue #25, Hawkeye shares the spotlight with Mockingbird, as Steve Gerber takes over as scripter.

The second feature will be: Star Fox in issue #21 by Peter Gillis, Tom Ardis, and Joe Rubenstein; The Vision in #22 by John Byrne, Kieron Dwyer, and Karl Kesel, tying in to the events in *West Coast Avengers*; Espirita in #23, by Fabian Nicieza; Gavin Curtis, and Kim DeMulder; and The Swordsman in #24 by Lou Mougin and Don Heck. [Heck also helped create The Swordsman in *Avengers* #19.]

Beginning with *Avengers Spotlight* #25, The USAgent will become the second feature in every issue. Also beginning in that issue, Sandy Plunkett and

Kevin Nowlan will become regular artists on covers.

Avengers Spotlight #25 ships Aug. 10, just before the beginning of Avengers crossovers this fall.

Flashback: 75 years ago

William Finger is born in New York City Feb. 8, 1914. He will go on to write and co-create Batman, Robin, The Catwoman, Wildcat, and other comic-book characters.

—Greg W. Myers

Flashback: 25 years ago

Lightning Lass loses her super-powers, but gains the ability to make things super-light-weight, thanks to the efforts of new character Dream Girl.

—Greg W. Myers

Flashback: 95 years ago

Harold Gray is born in Kankakee, Ill., on Jan. 20, 1894. Three decades later he will create *Little Orphan Annie*.

—Greg W. Myers

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Amazing Spiderman #5		Roy Rogers #3 F	
134 VF Punisher Cameo		Sensation #52 G+ Wonder Woman	
135 F Punisher		Showcase #4 F/G origin Silver Age Flash	
161 VG/Nr MT Punisher Cam, Nightcrawlr		Tom Corbett Four Color #378 F/VF	
162 VF Punisher App, Nightcrawlr		Portfolio/Art	
174 VF Punisher App		Treavor Von Eadon - pencils for cover of BATMAN Annual #8 no	
175 VF/Nr MT Punisher App		logo, excellent Batman rendering	
202 VF Punisher Cov. and App.		Gene Autry song book F - cowboy songs and mountain ballads	
182 Daredevil Nr MT Punisher		1932	
183 Nr MT Punisher		Smiley Burnette cowboy songs, folio autographed on cover, 1937,	
184 MT/Nr MT Punisher		VG cowboy and western songs with picture strips fm his	
X-Men 98-99 VF/Nr MT \$20.00 ea. #100 Nr MT/MT \$27.50		movies	
#144-150 Nr MT		Felix the Cat bib #1465, spine torn o/w VG	
		Star Trek Goodies	
Independents:		Enterprise blueprints Fine 2nd print 1975 contains 12, 9 x 30	
Capitol - Nexus #2 Nr MT/MT (black and white) \$6.50,		Official blueprints of Star Trek tmp V/F 1st print 1980 (OP) 14,	
#3 has stereo record M		14 x 19 prints	
Vortex - Mr. X #1 Mint \$3.50 - Vortex #1 feature Peter Hsu art		Star Fleet technical manual Fine 1st print, 1975 highly desirable	
in fine condition		Star Trek belt buckle VG design is same as frmt/back	
Quest/77 July 77 Nr MT Nice article by Stan Lee "How I Created		of Comm. Medallion VG, rare	
Spiderman" full page Spidey		Star Trek blueprints F 3rd print 1975 in brown vinyl case	
Life Magazine 11 March 1966 features TV's Batman on cover		Large list of Star Trek books available for S.A.S.E.	
Viewmaster Reels Batman #492 1966 VG 3 reels, booklet and		Miscellaneous	
illustrated envelope		Animated cerabus (signed by Dave Sim) 1983 F 45 color plates	
		with cover photo and explanation by Sim	
Caniff		Portfolio 1982 heroes, heavies and heroines (Paragon) Fine	
Coronet magazine April 1947 F Milton Caniff and Steve, full color		Byrne Wolverine on cover and Perez and full figure Punisher	
page and black and white illus. nice		by Zeck	
Coronet magazine June 1942 G/VG June 42 Ish-has Terry/Pirates		Hogarth's dynamic Light and Shade hb book, 1st print, 1980, no	
by Caniff, story and color fold-out		dj, F, some Tarzan and other comic work and lots of	
Magazine of Sigma Chi Aug. 1955 VG illus. by Caniff for his		dynamic black and white art	
fraternity magazine		Frazetta F/VF, Frank Frazetta book, two 2nd prtg, 1977	
Time magazine Jan. 13, 1947 G/VG Caniff on cover w/Steve and		Frazetta index, F, Frank Frazetta index, 1973, some art fine	
Copper and 3 pages of story and photos		Art of Joe Kubert, VF and index of Golden Age work,	
		some complete stories	

SD Comicon 79, Nr MT, San Diego Comicon program, 1979		tabloid comics format, great	
Foom #04, VG, Winter 1973, VG, Dr. Doom cov., contest		entries	
100.00		3.50	
Magazine First Issues			
Esquire Autumn 1933 Vol. 1 - No. 1 VG, 1st Petty, Hemingway,		Dashiell Hammett etc.	
100.00			
News-Week magazine Vol. 1 - No. 1 Feb. 17, 1933, VG/Nr MT,		first issue of this magazine in Excellent condition	
45.00			
Books-Hardbacks			
Stephen King, Firestarter Viking Press 1st trade, 1980 in VF			
\$35.00 Christine 1983 1st trade in VF			
25.00			
Book (b) Cartoonist Cookbook 1st edition 1966 VG/F in D/I			
features recaps by Caniff, Schultz, Vip also bios and pictures			
20.00			
Books-Softcovers			
Bart House #4 VG/F Weird Shadow Over Innsmouth,			
H.P. Lovecraft			
A horror classic \$35.00 - Avon 370 A. Merritt "The Moon Pool"			
VG, \$14.00 - Dell #262 "Rope" (Movie cover) Hitchcock			
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Toys and other goodies			
Lone Ranger doll #10, 1973, VG/F 10" jointed doll fully dressed -			
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w/booklet cap, 1958 F			
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and Olive on cap			
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perfect bound			
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Time magazine, VG, Aug. 1947, pin girl pin up fold-out, mag. in			
VG F/D in VG			
5.00			
Gene Autry Show, F, Gene Autry Show program pict. and stories			
color cover, F, 1948			
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Ben Dunn burglarized, 'entire collection stolen'

By Maggie Thompson

According to Japanese animation collector and Antarctic Press Publisher Ben Dunn, his "entire 11-year collection of Japanese animation books, records, and toys was stolen."

He said the burglary occurred Jan. 26. "The thief or thieves primarily took things related to Japanese animation, as well as some American super-hero toys. Most of the items taken are not common in Texas, and I consider them very rare. This means I'd like to ask anyone who is offered such a collection for sale to notify me immediately at (512) 684-7341."

Dunn prepared a list of missing material, which also includes Sega and Nintendo gaming systems, a Sharp VHS, and more than 200 videotapes of Japanese animation and live-action material.

His comments to *CBG* were focused on the loss of his collection. "It is a sad thing when a fan's collection is stolen. Not only does it have monetary value, but sentimental value, as well."

"When I hear of the rash of thievery occurring in the field of comics and toys, I cannot help but think what kind of people the thieves must be. Not only is your trust in people violated, but also your faith in your fellow collectors. I hope that, with the support from everyone, I will be able to recover my collection and go on collecting for years to come."

He singled out some of the items he considered hardest to come by. "There is a limited-edition boxed set of records of Japanese animation: two each from *Nausicaa*, *Laputa*, and *Arion*; a complete set of Super

Powers figures with Robin in a Batman box; an Ultra-Seven pointer diecast toy; and a rare mint NB Capt. Harlock bend figure."

The police officer in charge of the case is Detective Garza (512) 299-7689, and the case is #89-042595 in San Antonio police files.

Dunn is offering a reward of \$500 for any information leading to the arrest and conviction of those involved with the crime.

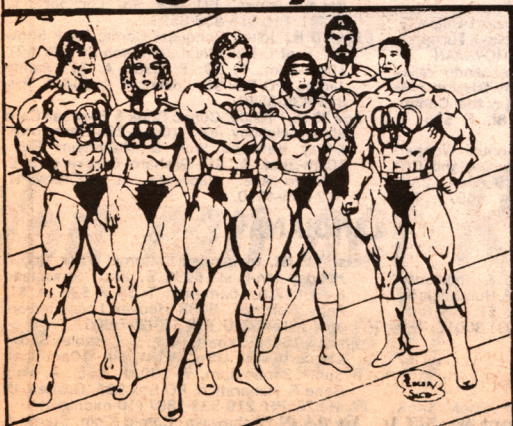
Flashback: Five years ago

The award-winning short story "The Kid Who Collected Spider-Man" (by Roger Stern, Ron Frenz, and Terry Austin) appears in *The Amazing Spider-Man* #248, January 1984.

—Greg W. Myers

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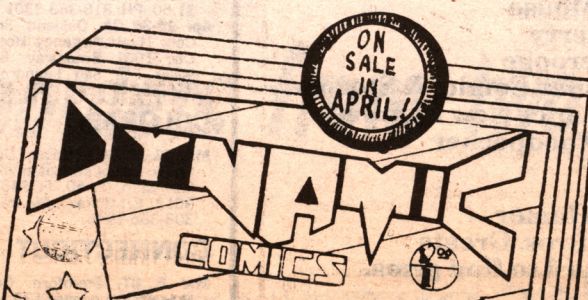


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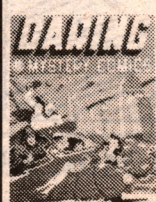
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Mar 11 AL, Enterprise. Awesome AEA Show, Colony Inn. T: 28, 10am-6pm. Awesome Comics, PH: 205-347-9993 M-F 1-3pm.
Mar 18 AL, Enterprise. Awesome March Winds Show, Awesome Comics & Cards. T: 8, 8am-6pm. Awesome Comics, PH: 205-347-9993 M-F 1-3pm.
Mar 25 AL, Elba. Awesome Elba Monthly #2, American Legion. T: 14, 10am-4pm. Awesome Comics, PH: 205-347-9993 M-F 1-3pm.
Apr 1 AL, Dothan. Tri-State Comic & Card Show, Westgate Park Rec. Center, Westgate Pkwy. 9am-6pm, T: 100-8ft, F: \$25., A: free. Steve Betsill, PO Box 8811, Dothan, AL 36304. PH: 205-793-9066.
Apr 1 AL, Enterprise. Awesome April Collector-fools Show, Colony Inn. T: 28, 10am-6pm. Awesome Comics, PH: 205-347-9993 M-F 1-3pm.

Apr 8 AL, Elba. Awesome Elba Monthly #3, American Legion Hall. T: 14, 10am-4pm. Awesome Comics, PH: 205-347-9993 M-F 1-3pm.
Apr 9 AL, Birmingham. Comic Book & Star Trek Collectibles Show, Holiday Inn. I-20/I-59 Airport Exit 129, 10am-5pm, T: 20, F: \$45. Birmingham-Con, c/o O. Ogletree, 810 Club Lakes Pkwy., Lawrenceville, GA 30244. PH: 404-381-7272.
Apr 15 AL, Enterprise. Awesome April Showers Show, Colony Inn. T: 28, 10am-6pm. Awesome Comics, PH: 205-347-9993 M-F 1-3pm.
Apr 22 AL, Enterprise. Awesome National Chicken Festival Parade Route Sidewalk Show, T: 20, 8am-6pm. Awesome Comics, PH: 205-347-9993 M-F 1-3pm.
Apr 29 AL, Enterprise. Colony Inn Show. T: 28, 10am-6pm. Awesome Comics, PH: 205-347-9993 M-F 1-3pm.

ALASKA

ARIZONA

Mar 11-12 AZ, Phoenix. Creation Convention, Sheraton Hotel, Central & Adams, F: \$165. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

ARKANSAS

Apr 28-30 AR, Hot Springs. ROC-KON 13, Royale Vista Inn, 2204 Central Ave., Registration: \$10-Dec. '88, \$15-March '89, \$18 thereafter. ROC-KON 13, PO Box 45122, Little Rock, AR 72214.

CALIFORNIA

Mar 4 CA, Pinole. Comics, Cards & Movie Memorabilia Show, St. Josephs Auditorium, 1961 Plum St. (Hwy. 80), 10am-4pm, T: 40, F: \$25., A: \$2. Jim Salm, 4197 Lakeside Dr., Suite 150, Richmond, CA 94806. PH: 222-9622. Alan Charnatz, 507 Browning Ct. PH: 415-381-2159.
Mar 4 CA, Belvedere. Comic Book Show, Community Center, 450 San Rafael Ave. & Comm. Rd., 9am-4:30pm, T: 20, F: \$35., A: \$1. Dana Williams, 1155 Tiburon Blvd., Tiburon, CA. PH: 435-4355.
Mar 18-19 CA, Sacramento. Creation Convention, Hotel Rancho, 1029 W. Capital Ave., F: \$140. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.
Mar 19 CA, Mission Hills. San Fernando Valley Comic-Con XX, Best Western Mission Hills Inn, 10621 Sepulveda Blvd. (in the Conference Center), 11am-5pm, T: 8f., F: \$25., A: \$1.50. PH: 818-363-3301.
Apr 2 CA, Fullerton. Comics & Collectibles Convention, Griswold's Hotel, 1500 S. Raymond, 10am-6pm, T: 80, A: \$2.50. C.O.M.I.C.S., PO Box 1712, Upland, CA 91785. PH: 714-985-7938.
Apr 8-9 CA, Los Angeles. Creation Annual Weekend of Horrors Show, Airport Hilton, F: \$140. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.
Apr 16 CA, Mission Hills. San Fernando Valley Comic-Con XXI, Best Western Mission Hills Inn, 10621 Sepulveda Blvd. (in the Conference Center), 11am-5pm, T: 8f., F: \$25., A: \$1.50. PH: 818-363-3301.
Apr 28-30 CA, Oakland. 3rd Annual Wonder-Con, Hyatt Regency Hotel & Oakland Con. Ctr., 1001 Broadway, Bob Borden, 2831 Miller St., San Leandro, CA 94577. PH: 415-352-5841.

COLORADO

Mar 11-12 CO, Denver. Comic & Sportscard Show, Hall of Education, I-70 & Humboldt St., 9am-5pm, T: 50, F: \$45., A: \$1. Bill Riley, 9612 E. Colfax, Aurora, CO 80010. PH: 303-366-1946.

CONNECTICUT

Mar 5 CT, Stamford. Comic Book Show, Howard Johnsons, 135 Harvard Ave.-Exit 6 off I-95, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
Mar 5 CT, West Haven. Comic Book & Baseball Card Show, K of C Hall, 10am-4pm, T: 53, F: \$50., A: free. Connecticut Exhibitor's Alliance, 83 April St., West Haven, CT 06516. PH: 933-3489.
Mar 11 CT, New Haven. Comic Book Show, The Park Plaza Hotel, 155 Temple St. Exit 47 off I-95, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
Apr 2 CT, Storrs. Comic Book Show, The Student Union in the A.A.C.C. 11am-4pm, T: 25, F: \$20., A: \$1. Marc Datten, PH: 203-429-0350.
Apr 15-16 CT, New Haven. Creation Convention, Park Plaza Hotel, 155 Temple St., F: \$200. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.
Apr 16 CT, East Hartford. Comic Convention, Elks Hall, 148 Roberts St., 11am-5pm, T: 35, F: \$30., A: 99¢. Harold Kinney, RFD 1, Box 218A, Andover, CT 06232. PH: 203-289-1208 afternoons.
Apr 16 CT, Wallingford. Comic Book & Baseball Card Show, Stillwood Inn, 9:30am-3:30pm, T: 60, F: \$50., A: free. Connecticut Exhibitor's Alliance, 83 April St., West Haven, CT 06516. PH: 933-3489.

DELAWARE

WASHINGTON D.C.

FLORIDA

Feb 26 FL, Naples. Comic Book & Baseball Card Show, Naples Moose Club, 5224 N. Tamiami Trail, 9am-5pm, T: 25, F: \$35., A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.
Feb 26 FL, Tampa. SunCon, (C. SF. F), T: 50, F: \$30., A: \$2. D. Walent, PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.
Mar 4 FL, Ocala. Comic Book & Baseball Card Show, Holiday Inn-West, State Rd. 40 & I-75, 10am-8pm, T: 50, F: \$30., A: \$1. Ray Priender, PH: 904-622-4983.
Mar 11 FL, Miami. Comicsday, Howard Johnson Golden Glades, 16500 NW 2nd Ave. PH: 305-945-2621.
Mar 12 FL, Fort Myers. Comic Book & Baseball Card Show, Robert E. Lee (Best Western), 6611 US 41, 9am-5pm, T: 25, F: \$35., A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.
Mar 12 FL, West Palm Beach. Comicsday, Holiday Inn-Airport, 1301 Belvedere Rd. PH: 407-659-3880.
Mar 19 FL, Port Charlotte. Comic Book & Baseball Card show, K of C Hall, 2421 N. Tamiami Trail, 9am-5pm, T: 25, F: \$35., A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.
Apr 1-2 FL, Tampa. All Hobby, Model & Collectors Show With BB Cards & Comics, Holiday Inn-Downtown Conference Center, 111 W. Fortune St. & I-275 Exit 25, 10am-3pm, T: 30, F: \$15., A: \$2.40 adults, kids 6-12 \$1., family \$6. Ray E. Brokaw, 3329 White Castle Way, Decatur, GA 30034. PH: 404-987-2773.
Apr 9 FL, Fort Myers. Comic Book & Baseball

Card Show, Robert E. Lee (Best Western), 6611 US 41, 9am-5pm, T: 25, F: \$35., A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.
Apr 30 FL, Port Charlotte. Comic Book & Baseball Card Show, K of C Hall, 2421 N. Tamiami Trail, 9am-5pm, T: 25, F: \$35., A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

GEORGIA

Mar 11 GA, Atlanta. All Hobby, Model & Collectors Show With BB Cards & Comics, Marriott Hotel-Perimeter Center, I-285 & Ashford-Dunwoody Rd.-Exit 21, 10am-3pm, T: 50, F: \$15., A: \$2.50 adults, kids 6-12 \$1., family \$6. adults, kids 6-12 \$1., family \$6. Ray E. Brokaw, 3329 White Castle Way, Decatur, GA 30034. PH: 404-987-2773.
Mar 18-19 GA, Savannah. 2nd Annual Collectibles Show, Nat'l Guard Armory, 1248 Eisenhower Dr., Sat. 10am-6pm, Sun. 10am-5pm, T: 74, F: \$65., A: free. John B. Parks, 203 Tanglewood Rd., Savannah, GA 31419. PH: 912-925-6075.
Apr 8 GA, Valdosta. Comic Book & Star Trek Collectibles Show, Holiday Inn. I-75 Exit 5, 10am-5pm, T: 20, F: \$45. Valdosta-Con, c/o O. Ogletree, 810 Club Lakes Pkwy., Lawrenceville Pkwy., Lawrenceville, GA 30244. PH: 404-381-7272.

HAWAII

Apr 1-2 HI, Honolulu. Creation Convention, Ilikai Hotel, 177 Ala Moana Blvd., F: \$110. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

IDAHO

ILLINOIS

Feb 24-26 IL, Rosemont. Northern IL Comic & Card Show, Ramada Hotel O'Hare, 6600 North Mannheim Rd., Fri. 1pm-8pm, Sat. 10am-6pm, Sun. 10am-4pm, F: \$120., A: \$2. per day, \$5. for all 3 days. PH: 312-445-4795.
Mar 5 IL, Chicago. Comic & Card Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 55, F: \$35., A: \$1. Southside Books, PH: 312-445-7873.
Mar 26 IL, Hillside. Comic Book & Baseball Card Show, Holiday Inn. (On I-290-Eisenhower X-Way between Wolf & Mannheim Rds.), 10am-3pm, A: \$1. Graham Crackers, 5 E. Chicago Ave., Naperville, IL 60540. PH: 312-355-4310.
Apr 2 IL, Chicago. Comic & Card Show, Ford City Holiday Inn, 7353 S. Cicero Ave., 9:30am-3pm, T: 55, F: \$35., A: \$1. Southside Books, PH: 312-445-7873.
Apr 9 IL, Springfield. Conquest II Comic Book Show, Holiday Inn-East, 3100 S. Dirksen Pkwy., 10am-3pm, T: 40, F: \$35., A: \$1. Randy James, PO Box 98, Lockport, IL 60441. PH: 815-838-8593.
Apr 16 IL, Joliet. Conquest Comic Book Show (C), K of C Hall, West Jefferson St. (Rt. 52), 10am-3pm, T: 39, F: \$30., A: \$1. Randy James, PO Box 98, Lockport, IL 60441. PH: 815-838-8593.
Apr 23 IL, Hillside. Comic Book & Baseball Card Show, Holiday Inn. (On I-290-Eisenhower X-Way between Wolf & Mannheim Rds.), 10am-3pm, A: \$1. Graham Crackers, 5 E. Chicago Ave., Naperville, IL 60540. PH: 312-355-4310.

INDIANA

Mar 12 IN, Indianapolis. Comic Book Show, Holiday Inn-East, 6990 E. 21st (Shadeland Exit off I-70), 10am-4pm, T: 56, F: \$35., A: \$1. Andy Holzman, 8088 Hoover Lane, Indianapolis, IN 46260. PH: 317-297-3007.
Mar 18-19 IN, Elkhart. Giant Collectibles Show, Concord Mall, US 33 East, Sat. 10am-9pm, Sun. 12noon-5pm, T: 100, F: \$55., A: free. Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).
Apr 8-9 IN, Mishawaka. Comic, Coin, Stamp & Ballcard Show, University Park Mall, 6501 N. Grape Rd., Sat. 10am-9pm, Sun. 12noon-5pm, T: 48, F: \$65., A: free. Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).
Apr 15 IN, South Bend. Michiana Comiccon, Z.B. Falcons Hall, Sheridan at Western, 10am-5pm, T: 35, F: \$35., A: \$1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 219-232-8129.
Apr 15-16 IN, Michigan City. Comic, Coin, Stamp & Ballcard Show, Marquette Mall, US 20 & US 421, Sat. 10am-9pm, Sun. 11am-5pm, T: 64, F: \$65., A: free. Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).
Apr 22-23 IN, Mishawaka. Comic, Coin, Stamp & Ballcard Show, Buyers Marketplace Mall, 5901 N. Grape Rd., Sat. 9:30am-9pm, Sun. 11am-5pm, T: 40, F: \$55., A: free. Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).
Apr 29-30 IN, Hammond. Comic, Coin, Stamp & Ballcard Show, Woodmark Mall, 6508 Indianapolis Blvd. (IN 152 at 165th St.), Sat. 10am-5:30pm, Sun. 12noon-5pm, T: 34, F: \$65-\$75., A: free. Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).

IOWA

Feb 25-26 IA, Des Moines. Des Moines Con, Merle Hay Mall, Corner of Douglas & Merle Hay Rd., Sat. 10am-9pm, Sun. 12noon-5pm, T: 32, A: free. Gene, PH: 515-277-5721.

KANSAS

Mar 25 KS, Kansas City. The Press Box Show, Ranchmart Auditorium, 10am-5pm, T: 29, A: 50¢. Lee Smith, PO Box 2681, Mission, KS 66201. PH: 913-384-5265.

KENTUCKY

Feb 28 KY, Lexington. Comic Book & Baseball Card Show, Hilton Inn. I-75 at Newtown Pike, 10am-5pm, T: 20, A: \$1. Steve's Baseball Card Store, 403 US 31W Bypass, Bowling Green, KY 42101.
Mar 11 KY, Lexington. Comic Book & Baseball Card Show, Kentucky Inn, 525 Waller Ave., 10am-5pm, T: 30, F: \$30., A: \$1. Balla Promotions, PO Box 5150, Lexington, KY 40555. PH: 606-299-3780.
Apr 1-2 KY, Louisville. Lou-Con (C.S.F. Movies, BB Cards), Days Inn, 101 E. Jefferson, 11am-5pm, T: 35, F: \$45., A: \$2. Bill Barton, 947 Eastern Pkwy., Louisville, KY 40217. PH: 502-637-7975 or 499-0121.
Apr 2 KY, Elizabethtown. Comic Book Show, Pritchard Community Center, 404 S. Mulberry St., 9am-5pm, F: \$15., A: 25¢. John or Bill, PH: 502-765-6200.
Apr 22 KY, Louisville. Memories & More Show (Comics & Records), Days Inn, 101 E. Jefferson St., 10am-6pm, A: \$3. Ken & Lynn Schwartz, 6111 Toebe Lane, Louisville, KY 40229. PH: 502-966-5749.

LOUISIANA

Apr 14-16 LA, Baton Rouge. Swampcon 8 Science Fiction & Fantasy Festival, Sheraton Hotel, 4728 Constitution, F: \$35. until Mar 14, \$40. thereafter, memberships, \$13.50 until Mar 14, \$15. thereafter. Swampcon, PO Box 14238, Baton Rouge, LA 70898-4238. PH: 504-925-2244.
Apr 23 LA, Baton Rouge. Comic Book & Baseball Card Show, Holiday Inn South, 9940 Airline Hwy., 10am-6pm, T: 30, F: \$35., A: \$1. Tony Bourgeois, PO Box 206, Brusly, LA 70719. PH: 504-749-3270.

MAINE

MARYLAND

Feb 26 MD, Chevy Chase. Serendipity Comic & Card Show, Holiday Inn, 5520 Wisconsin

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Flashback: 15 years ago
The January 1974 issue of *Esquire* magazine announces a "Dubious Achievement Award" to 18-year-old Mitchell Mehdy. The self-proclaimed "King of the Comic Books" was cited for his payment of a record \$1801.26 for a copy of *Action Comics* #1.

—Greg W. Myers

(EVENTS, Page 49)

EVENTS
(From Page 48)

Ave., 11am-5pm, T: 30, F: \$45., A: \$2. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.
Mar 5 MD, Lanham. Greater Washington Collectors Mart II. Howard Johnsons. (495/95 at Exit 20B). 10am-5pm, T: 180. Annapolis Oldies, PO Box 454, Arnold, MD 21012. PH: 301-757-6182.
Mar 12 MD, Towson. Serendipity Comic & Card Show, Quality Inn. Beltway Exit 26, 11am-5pm, T: 40, F: \$50., A: \$2. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.
Apr 16 MD, Silver Spring. Jubilee Comic Book & Science Fiction Conv., Army Place. 925 Wayne Ave., 10am-4pm, F: \$50-\$55., A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

MASSACHUSETTS

Feb 22-26 MA, Dedham. Collectibles Show, Dedham Mall. Rt. 1, mall hours, A: free. Bill Gouvalaris, Box 1415, Saugus, MA 01906. PH: 617-289-8662.
Mar 2-5 MA, Amherst-Hadley. Collector-Fest Show, Hampshire Mall. Rt. 9, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.
Mar 12 MA, Randolph. Greater Boston Antique & Collectible Toy & Model Show. Randolph Holiday Inn. 9am-2pm, A: \$2.50 adults, kids under 12 free. PH: 508-673-8267.
Mar 12 MA, Boston. Comic Book Show, 57 Park Plaza Hotel. 200 Stuart St. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
Apr 5-9 MA, Medford. Collector Fest Show, Meadow Glen Mall. Jct. Routes 16 & 93, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

MICHIGAN

Feb 25 MI, Warren. Super Con Comic Book & Baseball Card Show, Elks Club, 13800 Frazho Rd., 11am-4:30pm, T: 45, F: \$17.50, A: \$1. John Laken, PH: 313-545-7541.

Feb 26 MI, Livonia. X-Trava Con Comic Book & BB Card Show, Amer. Legion Hall, 29500 W. 9 Mile Rd. (corner of 9 Mile & Middlebelt Rd.), 10am-3:30pm, F: \$28., A: \$1.50. Michael Goldman, Suite 231, 19827 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.
Mar 11-12 MI, Sturgis. Comic Book, Coin, Stamp & Ballcard Show, Holiday Inn, 1300 S. Centreville Rd. (M-66 South), (I-80 Exit 121), Sat. 10am-6pm, Sun. 10am-5pm, T: 24, A: free. Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).
Mar 12 MI, Royal Oak. Encore-Con Comic Book & BB Card Show, Amer. Legion Hall, 1815 Rochester Rd. (corner of 12 Mile & Rochester Rd.), 10am-4:30pm, F: \$28., A: \$1.50. Michael Goldman, Suite 231, 19827 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.
Apr 1-2 MI, Benton Harbor. Comic, Coin, Stamp & Ballcard Show, Orchards Mall, 1800 Pipestone, Sat. 10am-8pm, Sun. 12noon-5pm, T: 40, F: \$65., A: free. Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887 (10am-midnight).

MINNESOTA

Mar 11 MN, Minneapolis. Minnesota MicroCon II, Woodrow Wilson VFW Hall, 2745 Park Ave. South, 10am-4pm, T: 40, F: \$40., A: \$1. Mark Peterson, 2765 Louisiana Ct. #9, St. Louis Park, MN 55426. PH: 612-922-5074.
Mar 18-19 MN, Minneapolis. Creation Convention, Ramada Bloomington, 4460 W. 78th St. Circle, F: \$150. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

MISSISSIPPI

MISSOURI

Feb 26 MO, St. Louis. Spector Club Comic Book Show, Kolping House. 4035 Keokuk, 11am-3:30pm, T: 50, F: \$16-\$20., A: \$1. adults, 50¢ kids. Tony Gladish, 3917 Ohio, St. Louis, MO 63118. PH: 314-772-1548.
Apr 2 MO, St. Louis. Spector Club Comic Book

Show, Kolping House. 4035 Keokuk, 11am-3:30pm, T: 50, F: \$16-\$20., A: \$1. adults, 50¢ kids. Tony Gladish, 3917 Ohio, St. Louis, MO 63118. PH: 314-772-1548.

MONTANA

NEBRASKA

Mar 4-5 NE, Omaha. Creation Convention, Red Lion Inn, 1616 Dodge St., F: \$150. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.
Mar 12 NE, South Omaha. River City Comic Book & Baseball Card Show, Sokal Hall, 20th & U St., 9am-4pm, T: 40, F: \$35., A: \$25. Bill Bohn, 1108 Colorado St., Bellevue, NE 68005. PH: 402-731-5220. Greg Pivovar, 5013 White Cloud Rd., Omaha, NE. PH: 402-734-4203.

NEVADA

Apr 15-16 NV, Las Vegas. Creation Convention, Showboat Hotel. F: \$125. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

NEW HAMPSHIRE

Mar 16-19 NH, Bedford-Manchester. Collector Fest Show, Bedford Mall. Rt. 3 & 3A, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.
Apr 13-16 NH, Newington-Portsmouth. Collector Fest Show, Newington Mall, Spaulding Turnpike (Goslin Rd.) at Rt. 95, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

NEW JERSEY

Feb 25-26 NJ, Clementon. Comic Book & Baseball Card Convention, Discount Market, Rt. 30 (Black Horse Pike), Sat. 10am-8pm, Sun. 12noon-5pm, T: 60., A: free. Mike Chaudhuri, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.
Feb 25-26 NJ, East Brunswick. Comic Book & Baseball Card Show, VFW Post 133, Cranbury Rd., T: 20, F: \$35., A: \$1.50. Sergio

Candido, PO Box 95, Woodbridge, NJ 07095. PH: 201-613-8239.
Feb 26 NJ, Mt. Laurel. Comic Book Show, Budget Motor Lodge, Rt. 73 & Fellowship Rd., Exit 4 off NJ Tpk. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
Feb 26 NJ, Springfield. Comic Book Show, Holiday Inn. 304 Rt. 22 West 4 miles of GS Pkwy. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
Feb 26 NJ, Hazlet. "Collectors Showcase", Ramada Inn, Rt. 35, 9:30am-3:30pm, T: 40, F: \$45., A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.
Mar 3 NJ, Totowa. Garden State Collectibles Expo., Holiday Inn, Rt. 46, 6pm-11pm, T: 40, F: \$50., A: \$2. Fred Hall, Box 408, McAfee, NJ 07428. PH: 201-827-3050.
Mar 4 NJ, Union. "Collectors Showcase", Union Boys & Girls Club, 1050 Jeanette Ave. 9:30am-3:30pm, T: 40, F: \$40., A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.
Mar 4 NJ, Howell. West Monmouth Comics Show, VFW Post #9691, Hwy. 9 north of Rt. 195, 10am-4:30pm, T: 25, F: \$30., A: \$1.25. Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741. PH: 201-269-9486.
Mar 5 NJ, Wayne. Comic Book Show, Fairfield Ramada Inn, Rt. 46 West 1/4 mile from Willowbrook Mall, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
Mar 5 NJ, Robbinsville. Central NJ Comic Book & Baseball Card Show, Washington Volunteer Fire Dept. Rt. 30, 9:30am-3:30pm, T: 45, A: \$2. Michael Chaudhuri, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.
Mar 11 NJ, Toms River. Comic Book & Baseball Card Show, K of C Tennyson Ave. at Whittier Ave., 10am-4:30pm, T: 25, F: \$35., A: \$1.50. Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741. PH: 201-269-9486. Dan Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 201-244-2923.
Mar 12 NJ, New Brunswick. Comic Book Show, Hyatt Regency, 200 Albany St. at Rt. 27S & Rt. 18N, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.
Mar 12 NJ, Toms River. "Collectors Showcase", Elks Post #1875, Washington St. &

Clifton Ave. 9:30am-3:30pm, T: 38, F: \$40., A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.
Mar 19 NJ, Hazlet. "Collectors Showcase", Ramada Inn, Rt. 35, 9:30am-3:30pm, T: 40, F: \$45., A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.
Apr 1 NJ, East Brunswick. S & L Enterprises Comic Book & BB Card Show, VFW Post #133, Cranbury Rd., 10am-4pm, T: 20, F: \$35., A: \$1.50. Sergio Candido, PO Box 95, Woodbridge, NJ 07095. PH: 201-613-8239.
Apr 2 NJ, Rahway. Comic Book & Baseball Card Show, Cong. Temple Beth Torah, 1365 Bryant St., 9am-4pm, T: 40, F: \$40. for 1, \$75. for 2, A: \$2. adults, kids \$1. Edward J. Koplin, 1118 Hollywood Rd., Linden, NJ 07036. PH: 201-486-5736.
Apr 2 NJ, Toms River. Comic Book & Baseball Card Show, K of C #4969, Parkway Exit 82 to Rt. 37 East To Tennyson & Whittier, 10am-4:30pm, T: 25-8ft, F: \$35., A: \$1.50. Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741. PH: 201-269-9486. Dan Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 201-244-2923.
Apr 9 NJ, West Long Branch. Comic Book & Baseball Card Show, Ramada Inn, Parkway Exit 105 to Rt. 36 East to corner of Broadway, 10am-4:30pm, T: 40-8ft, F: \$35., A: \$1.75. Ruth Campbell, 827 Prospect Ave., Pine Branch, NJ 08741. PH: 201-269-9486. Dan Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 201-244-2923.
Apr 15 NJ, Metuchen. Comic Book & Baseball Card Show, St. Francis School, 548 Main St., 9:30am-4pm, T: 50, F: \$30-\$50-\$80., A: \$2. adults, \$1. kids. Edward Koplin, 1118 Hollywood Rd., Linden, NJ 07036. PH: 201-486-5736.
Apr 16 NJ, Hazlet. "Collectors Showcase", Ramada Inn, Rt. 35, 9:30am-3:30pm, T: 40, F: \$45., A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.
Apr 16 NJ, Robbinsville. Central NJ Comic Book & Baseball Card Show, Washington Volunteer Fire Dept. Rt. 30, 9:30am-3:30pm, T: 45, A: \$2. Michael Chaudhuri, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

(EVENTS, Page 50)

March
April

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Spectre #5 1.50	#11, 14, 20, 21, 23 80	Speedball #2-6 75	Starbrand #12, 13, 17 75
Starman #1, 3, 5, 6 1.00	St. George #2-4 1.25	Strange Tales #16 75	Strikeforce Morituri #13, 14, 16 75
Saga of Sub-Mariner #2-5 1.50	Suicide Squad #20-22 1.00	Annual #1 1.50	Superman #1 2.50
#18, 23, 26, 27 80	Sword of the Atom #3 1.50	Swamp Thing #81 1.25	Tales of G.I. Joe #3 1.50
Tailgunner Jo #4 1.25	Thor #391 80	#400 2.00	Teenage Mutant Ninja Turtles Archie #2 1.25
Archie Adventure Series #1 1.25	Transformers #47, 49 1.00	Terminator #4, 5 1.75	Underworld #1 1.00
Unknown Soldier #2 1.50	V For Vendetta #4, 6 2.00	Vigilante #49 1.75	Wanderers #6-9 1.25
Warlord #114 75			

AND MORE INVASION TIE-INS	
Adventures of Superman #449, 450 1.00	Manhunter #8, 9 1.25
Animal Man #6 1.50	New Guardians #6 1.50
Captain Atom #24 1.25	Power of the Atom #7, 8 1.25
Checkmate #11, 12 1.50	Spectre #23 1.25
Detective #595 1.00	Starman #5, 6 1.25
Doom Patrol #17 1.25	Superman #26, 27 1.00
Flash #21, 22 1.25	Swamp Thing #81 1.50
Firestorm #80, 81 1.25	Wonder Woman #25, 26 1.25
Justice League #22, 23 1.50	Invasion #1, 2, 3 2.95
Web of Spiderman #36, 45, 49 1.00	Wonder Woman #18, 25 1.00
West Coast Avengers #38, 41-43 80	Wrath of the Spectre #1, 3 2.50
Wolfpack #3-6 75	X-Factor #25 2.00
World of Smallville #2 75	X-Men #226 3.50
Wolverine #1 5.00	#236 1.00
#2-6 2.00	Young All-Stars #9, 14, 17, 19 1.25
LATE ADDITIONS	
Honeymooners #1 (Reprint) 2.25	Mister Miracle #2 1.25
#2 (Reprint) 2.25	New Mutants #74, 75 1.25
New Gods #1 1.75	Plastic Man #3 1.25
Pineapple Army #2 2.25	She-Hulk #1 1.75
Justice League #24 1.75	Solo Avengers #18 1.00
Wolverine #7 1.75	West Coast Avengers #44 1.00
X-Men #244 1.25	Wolfpack #9 1.00
Avengers #302 1.25	Firestorm #82, 83 1.25
Cosmic Heroes #1 2.20	Doc Savage #5 2.00
Advanced D & D #3 1.50	Flash #23 1.25
Catwoman #1 2.00	Hulk #354 1.00
Cosmic Odyssey #4 3.50	PSI Force #30 1.75
Captain America #353 1.00	G.I. Joe #85 1.25



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WANTED

	#	GOOD	VG	FN	VF	NM	MINT		#	GOOD	VG	FN	VF	NM	MINT
ACTION	242	N/W	N/W	\$80.00	\$130.00	\$225.00	\$425.00	HAWKMAN	1	N/W	N/W	44.00	66.00	112.00	166.00
	583	N/W	N/W	N/W	N/W	6.00	10.00	HULK	1	N/W	185.00	299.00	425.00	680.00	1,000.00
ADVENTURE	247	165.00	285.00	450.00	695.00	1,000.00	1,470.00		181	N/W	N/W	25.00	50.00	75.00	100.00
	40	275.00	500.00	900.00	1,450.00	2,050.00	3,400.00	IRON MAN	1	N/W	N/W	30.00	50.00	80.00	110.00
	48	265.00	475.00	800.00	1,250.00	1,825.00	2,500.00	JLA	1	100.00	200.00	325.00	520.00	825.00	1,150.00
ALL AMERICAN	16	850.00	1,650.00	2,800.00	4,250.00	6,000.00	8,000.00	JOURNEY INTO MYST.	83	N/W	150.00	225.00	425.00	700.00	1,100.00
	61	125.00	210.00	320.00	475.00	700.00	925.00								
AMAZING FANTASY	15	225.00	480.00	850.00	1,550.00	2,425.00	3,520.00	M.G.A.	80	N/W	N/W	75.00	155.00	300.00	
AQUAMAN	1	N/W	18.00	35.00	60.00	95.00	168.00	MAD	1	80.00	160.00	240.00	400.00	560.00	740.00
AVENGERS	4	85.00	185.00	320.00	530.00	795.00	1,075.00	MARVEL TALES	1	N/W	10.00	20.00	35.00	65.00	105.00
	1	N/W	75.00	115.00	172.00	250.00	400.00	METAL MEN	1	N/W	18.00	35.00	50.00	85.00	135.00
BATMAN	1	1,950.00	3,600.00	5,300.00	7,600.00	11,700.00	19,900.00	MORE FUN	55	300.00	600.00	900.00	1,200.00	1,650.00	2,400.00
	171	N/W	N/W	N/W	15.00	25.00	35.00	MYSTERY IN SPACE	53	N/W	N/W	130.00	180.00	266.00	390.00
	2	300.00	700.00	1,100.00	1,500.00	2,200.00	3,200.00	RIP HUNTER	1	N/W	N/W	22.00	38.00	65.00	92.00
	3	250.00	500.00	750.00	1,040.00	1,510.00	2,200.00	SEA DEVILS	1	N/W	N/W	26.00	42.00	70.00	101.00
	4	185.00	375.00	575.00	865.00	1,200.00	1,655.00	SECRET ORIGINS	1	N/W	N/W	25.00	50.00	95.00	185.00
	47	100.00	190.00	300.00	475.00	650.00	925.00								
	5	150.00	300.00	450.00	650.00	900.00	1,250.00	SGT. FURY	1	N/W	25.00	50.00	75.00	135.00	205.00
	6-11	125.00	238.00	350.00	485.00	665.00	940.00	SHOWCASE	13, 14	N/W	100.00	220.00	340.00	525.00	800.00
BEAVE & BOLD	28	90.00	195.00	322.00	533.00	844.00	1,155.00		17	N/W	65.00	110.00	175.00	250.00	350.00
	29 & 30	N/W	79.00	122.00	170.00	277.00	390.00		22	N/W	150.00	300.00	505.00	805.00	1,205.00
	34	N/W	N/W	40.00	70.00	101.00	175.00		30	N/W	12.00	30.00	50.00	86.00	144.00
	54	N/W	N/W	20.00	35.00	50.00	75.00		34	N/W	24.00	45.00	70.00	101.00	155.00
CAPT. AMERICA	100	N/W	N/W	17.00	27.00	37.00	47.00		37	N/W	12.00	28.00	43.00	65.00	95.00
CHALLENGERS	1	N/W	125.00	175.00	275.00	448.00	629.00		4	225.00	475.00	850.00	1,660.00	2,760.00	5,350.00
DAREDEVIL	1	N/W	75.00	142.00	220.00	340.00	600.00		43	N/W	N/W	30.00	50.00	100.00	175.00
DETECTIVE	168	100.00	225.00	360.00	475.00	675.00	1,000.00		6	N/W	78.00	150.00	250.00	350.00	475.00
	225	N/W	N/W	288.00	500.00	750.00	1,200.00	SILVER SURFER	8	N/W	185.00	350.00	575.00	880.00	1,495.00
	27	3,500.00	7,000.00	11,000.00	16,250.00	22,500.00	50,000.00	SPIDERMAN	1	125.00	325.00	650.00	1,125.00	1,835.00	3,115.00
	31	325.00	775.00	1,240.00	1,800.00	2,620.00	3,650.00		129	N/W	N/W	35.00	60.00	90.00	122.00
	33	600.00	1,250.00	2,000.00	2,800.00	4,000.00	6,000.00		14	N/W	15.00	30.00	47.00	72.00	140.00
	38	600.00	1,250.00	2,000.00	2,750.00	3,800.00	5,500.00	STAR WARS 35 CENT	1	30.00	50.00	85.00	125.00	200.00	350.00
	40	170.00	310.00	455.00	680.00	920.00	1,240.00	STRANGE TALES	110	N/W	25.00	36.00	65.00	100.00	150.00
EIGHTY PAGE GIANT	8	N/W	N/W	22.00	34.00	55.00	80.00		115	N/W	10.00	18.00	31.00	52.00	88.00
FF	1	200.00	400.00	725.00	1,440.00	2,350.00	3,850.00	SUPERMAN	100	45.00	85.00	140.00	220.00	350.00	500.00
	2	N/W	133.00	210.00	375.00	575.00	850.00		14	100.00	190.00	355.00	525.00	800.00	1,400.00
	25, 26	N/W	N/W	22.00	30.00	42.00	60.00		87	N/W	N/W	N/W	150.00	375.00	600.00
	4 & 5	N/W	65.00	122.00	175.00	300.00	500.00	TALES OF SUSPENSE	39	60.00	160.00	300.00	470.00	690.00	1,100.00
	48	N/W	N/W	32.00	48.00	75.00	115.00		58	N/W	N/W	N/W	10.00	25.00	50.00
FLASH	105	86.00	185.00	310.00	500.00	800.00	1,190.00		63	N/W	N/W	4.00	8.00	20.00	40.00
	110	N/W	40.00	60.00	90.00	138.00	202.00		65 & 66	N/W	N/W	2.00	4.00	10.00	18.00
	123	N/W	N/W	50.00	110.00	200.00	400.00	TALES TO ASTONISH	27	N/W	140.00	260.00	375.00	575.00	885.00
G.L.	40	N/W	N/W	N/W	N/W	125.00	260.00		59	N/W	N/W	3.00	5.00	12.00	22.00
G.L. (40'S)	1	300.00	600.00	1,050.00	1,566.00	2,525.00	3,900.00		70	N/W	N/W	2.00	4.00	10.00	18.00
G.L. (60'S)	1	N/W	140.00	250.00	414.00	685.00	1,000.00	TMNT	1	N/W	N/W	N/W	92.00	135.00	185.00
GL	59	3.00	6.00	10.00	17.00	25.00	45.00	WONDER WOMAN	105	N/W	N/W	N/W	45.00	90.00	150.00
								X-MEN	1	100.00	220.00	350.00	600.00	900.00	1,275.00

Other than the books listed on the above "HIT LIST", we also need the following general ranges on the following titles:

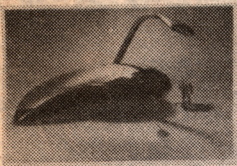
AMAZING SPIDERMAN 1-29, ATOM 1-20, AVENGERS 1-20, BATMAN 1-160, CHALLENGERS 1-30, DETECTIVE 200-300, DOOM PATROL (80)-121, FANTASTIC FOUR 1-30, FLASH 86-140, GREEN LANTERN (60'S) 1-30, HAWKMAN 1-20, HULK 1-6, IRON MAN 1-10, JOURNEY INTO MYSTERY 83-112, JLA 1-30, METAL MEN 1-10, MYSTERY IN SPACE 53-75, RIP HUNTER 1-10, SEA DEVILS 1-10, SHOWCASE 4-43, STRANGE TALES 101-135, SUPERBOY 68-98, SUPERMAN 80-150, LOIS LANE 1-10, JIMMY OLSEN 1-10, TALES OF SUSP. 39-99, TALES TO ASTONISH 27-101, WORLD'S FINEST 75-140, X-MEN 1-13, 94, G.S. 1.

FANTAZIA MARKET REPORT

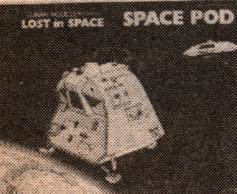
We would like to thank all who participated in our last Gold and Silver age ads in which we realized the following record prices:

Action 1 NM/MT \$47,500; Adv. 40 MT \$3,900; All Star 3 MT \$12,500; Amazing Spiderman 1 MT \$4,000; Archie 1 MT- \$4,800; Detective 1 NM/MT + + \$25,000; Fantastic Four 1 MT \$5,000; Green Lantern 1 (silver) MT \$1,200; Flash 105 MT \$1,475; Showcase 8 NM \$900; Green Lantern 40 (silver) MT \$300; Adventure 247 NM/MT \$2,500; MGA 80 MT \$375; X-Men 1 MT \$1,250; Fantastic Four 1 MT- \$3,500. High grade D.C. Golden Age in upper grades are "hot"; 10 and 12 D.C. and Marvel Silver Age in NM/MT and better are absolutely "ON FIRE." Look for super high grade "Key" Silver Age books still double current market values within next 4 to 10 months.

Lunar Models Presents



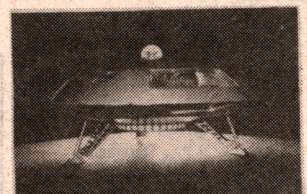
Martian War Machine\$54.95



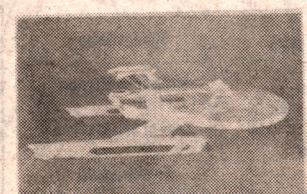
LIS Space Pod\$64.95



Seaview\$84.95



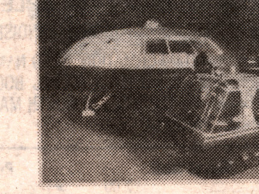
Fusion Core Lighting Kit ..\$47.95



Reliant\$59.95
Bird of Prey59.95



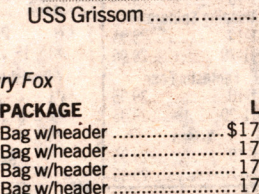
Old Martian War Machine\$59.95



LIS Jupiter\$54.95



LIS Chariot54.95



USS Grissom\$49.95

Lost In Space is a trademark © Twentieth Century Fox

	SIZE	TYPE KIT	PACKAGE	LIST
Jupiter II	8" dia*	VF	Bag w/header	\$17.99
LIS Robot (discontinued)	8" tall*	VF	Bag w/header	17.99
Proteus	9" long*	VF	Bag w/header	17.99
Super Car	8" long*	VF	Bag w/header	17.99
Phasar I	4.5" long*	VF	Bag w/header	10.99
Jupiter II	16" dia	VF & Resin	Boxed	54.95
LUNA	10" tall*	Resin	Boxed	44.95
LIS Chariot	1/35/5" long	Resin	Boxed	54.95
ARC w/ramp	10" long*	Resin	Boxed	54.95
LIS Cyclops	7" tall*	Resin	Boxed	44.95
Martian War Machine	16" across	VF & Resin	Boxed	54.95
C57-D	Forbidden Planet*	VF & Resin	Boxed	54.95
Jupiter II	Interior Kit*	VF & Resin	Boxed	115.95
Launch Tower		VF & Resin	Boxed	54.95
LIS Space Pod		Resin	Boxed	64.95
LIS Family & Robot		Resin	Boxed	66.00
Martian War Machine (old style)		Resin	Boxed	84.95
H.G. Wells Walking Type		Resin	Boxed	59.95
"Seaview" Submarine with flying sub	24" long	VF & Resin	Boxed	59.95
Reliant				49.95
Bird of Prey				49.95
USS Grissom				49.95
Fusion Core Lighting Kit				47.95

*not pictured
Prices subject to change without notice

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EVENTS

(From Page 49)

Apr 23 NJ, Laurence Harbor. Comic Book & Baseball Card Show, Italian American Hall. GSP Exit 120, 10am-4pm, T: 25, F: \$35, A: \$1.50. Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741. PH: 201-269-9486. Dan Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 201-244-2923.

Apr 30 NJ, Woodbridge. Comic Book & Baseball Card Show, Cong. Adath Israel, Amboy Ave. & South Park Dr., 9am-4pm, T: 40, F: \$40, for 1, \$75, for 2, A: \$2, adults, \$1, kids 12 & under. Edward Koplin, 1118 Hollywood Dr., Linden, NJ 07036. PH: 201-486-5736.

Apr 30 NJ, Seaside Heights. Comic Book & Baseball Card Show, Am. Legion Post #351, Parkway Exit 82 to Rt. 37 East-Carteret Ave. at Bay Blvd., 10am-4:30pm, T: 36-8ft, F: \$35, A: \$1.50. Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741. PH: 201-269-9486. Dan Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 201-244-2923.

NEW MEXICO

Apr 16 NM, Carlsbad. Baseball Card Show, Rodeway Inn, 3804 National Parks Hwy., 10am-4pm, T: 24, F: \$30, A: \$1. Rick Harris, PO Box 2335, Lubbock, TX 79408. PH: 806-795-2543.

NEW YORK

Feb 25 NY, Richmondtown. Comic Book & Baseball Card Show, Columbian Hall, 397 Clarke Ave., SI, NY, 9am-5pm, F: \$35, A: \$1. F. Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-967-9172.

Feb 25-26 NY, Manhattan. Creation Convention, Penta Hotel, F: \$200, Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

Feb 26 NY, Hauppauge. Comic Book & Baseball Card Show, Holiday Inn. Off LIE Exit 55, 10am-4pm, T: 30, F: \$40, A: 50¢. Dennis, PH: 516-724-7422.

Mar 4 NY, Westbury (LI). Comic Book Show, Holiday Inn, 369 Old Country Rd. Frederic Greenberg, RD 1, Box 25A, Ringoes, NY 08551. PH: 201-788-6845.

Mar 5 NY, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke., East Meadow, 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.

Mar 5 NY, Fish

FUTURE

(From Page 50)

Mar 4-5 TX, San Antonio. Creation Convention, Radisson Gunther Hotel, F: \$145. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

Mar 5 TX, Midland. Baseball Card Show, Holiday Inn Country Villa, 4300 West Hwy. 80, 10am-4:30pm, T: 30, F: \$30, A: \$1. Rick Harris, PO Box 2335, Lubbock, TX 79408. PH: 806-795-2543.

Mar 11-12 TX, Houston. Comics, Cards, Collectibles & Records Show, Ramada Hotel SW. 6855 SW Freeway, Sat. 10am-7pm, Sun. 11am-7pm, T: 75, F: \$40. for 1 day, \$75. for 2 days, A: \$2.50. Larry's Comic Shop, 4412 N. Shepherd, Houston, TX 77018. PH: 713-973-6177.

Mar 12 TX, San Antonio. Comic & Card Convention, Econo Lodge, 333 NW Loop 410 at San Pedro, 10am-7pm, T: 40, F: \$25, A: \$1. Richard Deck, 5019 La Haya, San Antonio, TX 78233. PH: 512-655-6557.

Mar 17-19 TX, Houston. Owlcon X, Rice University's WARP & RSFAFA Gaming Convention, A: \$10. for a pre-registered 3-day pass (please apply two weeks before the con), \$12. at the door for a 3-day pass, \$4. for Friday, \$5. for Sat. & \$4. for Sun. RSFAFA, Owlcon Pre-Registration, PO Box 1892, Houston, TX 77251.

Mar 18-19 TX, Austin. Collectors Exposition, Palmer Auditorium, South First St. & Riverside Dr., Sat. 9am-6pm, Sun. 10am-4pm, T: 220, F: \$60, A: \$2.50. Bill Wallace, 1201 Alegria, Austin, TX 78757. PH: 512-454-9882 or Tom Munterlyn, PH: 512-454-1959.

Mar 18 TX, Dallas. Minicon, Marriott Park Central, 7750 I-635 at Coit Rd., T: 40, F: \$40-\$45. (advance), A: \$2. Bulldog Productions, PO Box 820488, Dallas, TX 75382. PH: 214-349-3367.

Apr 2 TX, Amarillo. Comic Book & Baseball Card Show, Howard Johnson-East, 3205 I-40 East, 10am-4:30pm, T: 30, F: \$30, A: \$1. Rick Harris, PO Box 2335, Lubbock, TX 79408. PH: 806-795-2543.

Apr 7-9 TX, Dallas. Dallas Fantasy Fair, Marriott Park Central, 7750 I-635 at Coit Rd., T: 140, F: \$120-\$140, A: \$15. for 3 days (advance), \$20. at the door, single day admission Fri. \$8, Sat. \$10, Sun. \$6. Bulldog Productions, PO Box 820488, Dallas, TX 75382. PH: 214-349-3367.

Apr 22 TX, Houston. Comics, Cards, Collectibles & Records Show, Ramada Hotel SW. 6855 SW Freeway, 10am-7pm, T: 75, F: \$40, A: \$2. Larry's Comic Shop, 4412 N. Shepherd, Houston, TX 77018. PH: 713-973-6177.

UTAH

VERMONT

VIRGIN ISLANDS

VIRGINIA

Feb 26 VA, Roanoke. Jubilee Comic Book & Science Fiction Convention (C. SF), Hotel Roanoke, 19 N. Jefferson St., 10am-4pm, F: \$40, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

Mar 11 VA, Arlington. Serendipity Comic & Card Show, Days Inn, 2000 Jefferson Davis Hwy., 11am-4:30pm, T: 30, F: \$45, A: \$2. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

Mar 12 VA, Virginia Beach. Jubilee Comic Book & Science Fiction Convention (C. SF), Pavilion Convention Center, 1000 19th St., 10am-4pm, F: \$40, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

Mar 18 VA, Arlington. Jubilee Comic Book &

Science Fiction Convention (C.SF), Holiday Inn, 1489 Jefferson Davis Hwy. Rt., 10am-4pm, F: \$50-\$55, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

WASHINGTON

Mar 12 WA, Richland. Tri-Cities Comic Book & Sports Collectors Show, Shilo Inns-Rivershore, 50 Comstock, 9am-4pm, T: 6ft, F: \$35, A: \$1.50 adults, 50¢ kids. Don Cowen, 916 Hanratty Dr., Yakima, WA 98902. PH: 509-248-0676. Joe Mann, PH: 509-248-5300.

Mar 12 WA, Seattle. North Seattle Com-Card Convention #2, Nendel's University Plaza Hotel, 400 NE 45th St., 10am-4:30pm, T: 45, F: \$30, A: \$1. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 206-367-2717 or 201-367-6033.

Apr 23 WA, Seattle. Center Con 14, Seattle Center Flag Pavilion, 10:30am-4:30pm, T: 100, F: \$45, A: \$2. Bill Wormstedt & Carl Waluconis, Center Con, Box 2043, Kirkland, WA 98033. PH: 206-822-5709 or 206-827-5129.

WEST VIRGINIA

Apr 2 WV, Morgantown. Jubilee Comic Book & Science Fiction Convention, Ramada Inn. Rt. 119 & US 48, 10am-4pm, F: \$40, A: \$3. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

WISCONSIN

Mar 5 WI, Milwaukee. Brew City Comic Book Show (SF, Posters, Toys), Red Carpet Regency Lanes, 6014 N. 76th St., F: \$20, A: free. Jonathan G. Jensen, 5674 N. 26th St., Glendale, WI 53209. PH: 414-464-7179.

Mar 26 WI, Menasha. Fox Valley Super Comic, BB Card & Collectibles Show, Sabre Lanes, 1330 Midway Rd., 9am-4pm, T: 80, F: \$14, A: 50¢. Allen Kranick, 341 Swartz St., Plymouth, WI 53073. PH: 414-893-8769.

Apr 2 WI, Milwaukee. Comic Book Show, Burnham Bowl, 6016 W. Burnham, 11am-5pm, T: 30, F: \$15, A: 50¢. Robert Schneider, 3350 S. 7th St., Milwaukee, WI 53215. PH: 414-482-1560.

Apr 22-23 WI, Milwaukee. Creation Convention, Grand Hotel (formerly The Red Carpet), F: \$160. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

Apr 28-30 WI, Milwaukee. WARP-A Star Trek Convention, Midway Motor Lodge-Airport, 5105 S. Howell, A: \$20. adults prior to Mar. 31, \$25. at the door, \$15. ages 7-15 prior to Mar. 31, \$17. at the door, under age 6 free. WARP-A Star Trek Convention, PO Box 37706, Milwaukee, WI 53237. PH: 414-769-2100.

WYOMING

CANADA

Mar 5 PQ, Montreal. Comic Book Show, Ramada Hotel, 6600 Cote De Liesse, 10am-4pm, T: 90, F: \$55, A: \$3. Elwin Shapiro, PH: 514-733-9672 evenings.

Mar 12 ON, Toronto. Comic Con & Sports Collectibles Show, Lake Shore Inn, 2000 Lake Shore Blvd. West, 11am-5pm, T: 125, F: \$50, A: \$3. Annette Lawrence, RR 1, Box 308, Haliburton, ON K0M 1S0. PH: 416-694-7005.

Apr 30 ON, Toronto. Comic Con & Sports Collectibles Show, Lake Shore Inn, 2000 Lake Shore Blvd. West, 11am-5pm, T: 125, F: \$50, A: \$3. Annette Lawrence, RR 1, Box 308, Haliburton, ON K0M 1S0. PH: 416-694-7005.

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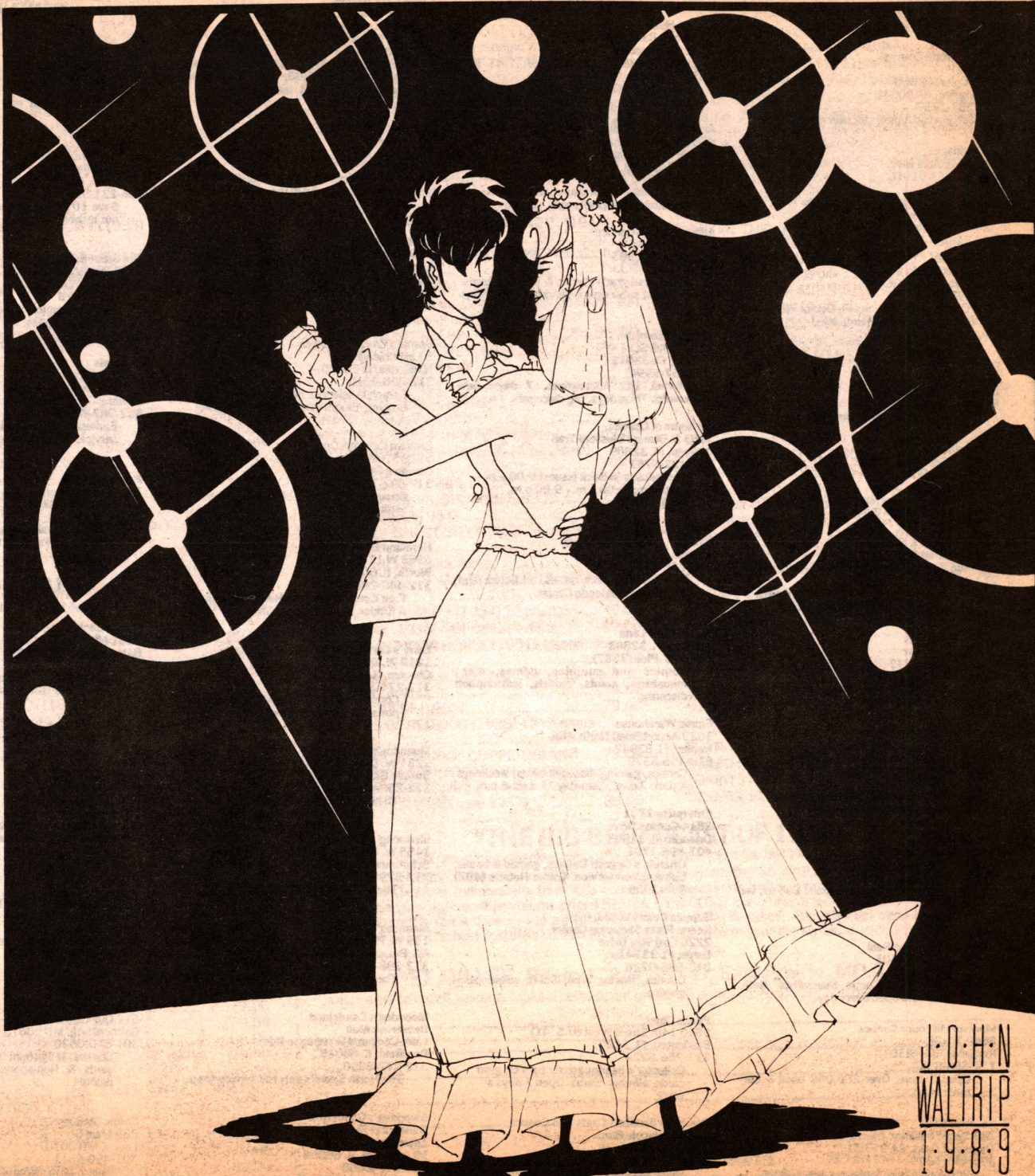
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Theoretically, given a set of grading rules, determining condition of a comic book should be simple. Unfortunately, flaws vary from item to item, and it can be difficult to pin one label on a particular issue. In no way is a CBG reader or advertiser bound to follow this or any other standard, but each is welcome to use this as a service which can clarify collecting terms.

Mint This is a perfect comic. Its cover has full luster, with its edges sharp and its pages like new. There are no signs of wear or aging. It is not imperfectly printed nor markedly off-center. "Mint" means just what it says.

Fine This comic book's cover is worn but flat and clean with no defacement. There is no cover writing or tape repair. Stress lines around the staples and more rounded corners are permitted. It is a good-looking issue at first glance.

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Fair This comic book may have a soiled, slightly damaged cover, badly rolled spine, cover flaking, corners gone, tears, and the like. It is an issue with multiple problems but it is intact. Tape may be present.

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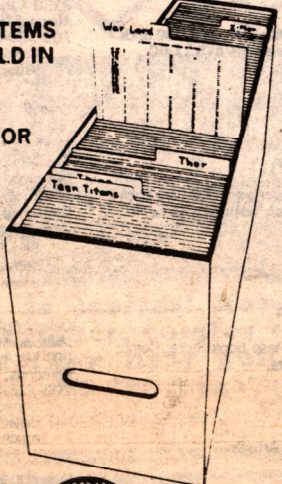
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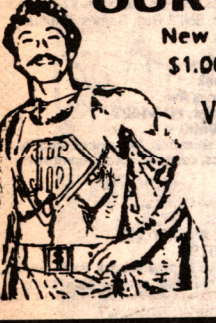
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FAIR-F

FAIR-GOOD fr-G

GOOD G

GOOD-VERY GOOD GVG

VERY GOOD VG

VERY GOOD-FINE VGF

FINE F

FINE-VERY FINE FVF

VERY FINE VF

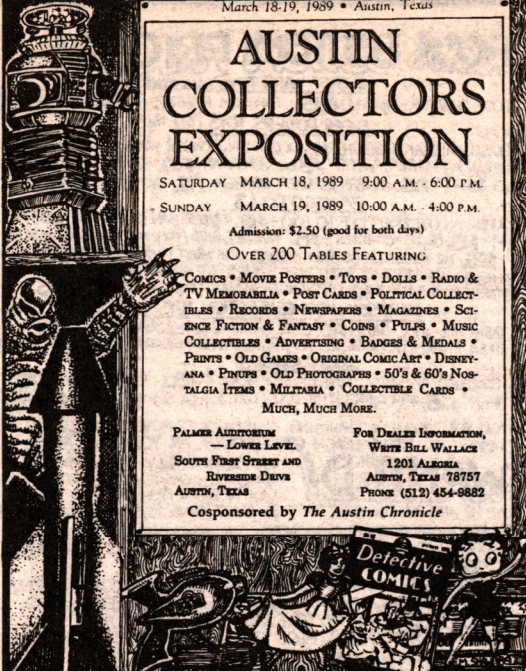
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[illegible]

 HIT KIDS, CARDS !!!			 MORE BOOKS		
SETH CO. SERIS Death Card (sick/sick) \$10.00 Joanestwa Massacre Men. Lay K.A.Z. Krytte, Pankter, Burnal, nests of cards & make 2 picture! appropriately crude prod. values Dinosaur Attack 35c-11.13 \$10 Prehistoric 46c-46c \$10 b&w photos of side-show people Fright Flicks 90c-11.82 \$10 Honey-mooners 50c 36 b&w photos & some cartoons March First, Isaac Cover 10c Robotech Masters Squad 10 60c from anim. sets Saturday Serials 39c-chpl 9 b/w; Batman, Cap, Am, Cap, Plant Vietnam Fads 66c \$10 Tr. & Eng. from Canada, paintings			Terry & the Pirates (NDM) New b&w reprints proportional to Sunday half-page. Classic Volumes 7-12 \$6.50		
PACKS PACKS PACKS priced / pack, min. 5 packs each No we haven't searched any Dinosaur Attack gum 50c Fright Flicks gum 50c Roger Rabbit gum 50c Honey-mooners gum 50c Marvel, Coloss. Conflicts \$1 50c Marvel Universe 50c Punisher 50c Savage Sword of Conan 50c Vietnam Fads 50c World of Spider-Man Strk 50c Hist. of X-Men Strks 50c Sports Cards			COMIC SIZED REPRINTS color unless noted Greendale: Devil's Legacy \$15 John Wals, Cat/b&w-1-61 \$20 Glax, Collected (b&w) \$13 Speed Racer Classics (b&w: 1st printing) \$4 MARVEL Elektra Assassin (1-8) \$13 G.I. Joe Spec. Man (1-4) \$7 James Bond (Zeck: 1-5) \$8 The Nam Volume 2 (5-8) \$7 Wolverine (Miller: 1-4) \$8 Uncanny X-Men (129-137) \$10 DC Shadow Contract (NTT) \$13 Judson Daykin, (1-4) \$13 Swamp Thing (21-26) \$11		
TOPPS '89 was 50c TOPPS '88 Big serie 75c Baseball Legends 50c Score '89 75c Mini-comics Mars Attacks set 1-4 \$3.50 way cool card, orig. 98c each			GRAPHIC NOVS & COLLECTIONS Cowboy Will Show \$9 Kyle Baker is F-u-n-n-y!! Death of Superman \$11 1st printing of Marvel's first G10v Hooky (Spiderman) \$8 New Mutants 1st printing \$8 Nexus (b&w; 2nd pr: 1-3) \$8 Superman at 50 (soft) \$10 Superman II (soft) \$10 Top Gun Mutant Turtles \$30 1st 1/2 & 1/4 Raph, Michel, Leon, Don		
TURTLES, TMN per figure Donatello, Leonardo \$6.00 Mikangas \$6.00 Spiderock Rock Steady \$6.00 April/Splinter, Be-Op \$6.00 Foot Soldier, Shredder \$6.00 Cheapskate \$7.00 See Turtles comics below.			DISCOUNTS AND FEES ORDERS UNDER \$150 MUST INCLUDE \$3.50 SHIPPING. TO GET A DISCOUNT, ORDER MUST TOTAL AT LEAST 15 OF LARGEST SINGLE ITEM. EX \$40 + \$20 = 5% EX \$200 + 5% = NO DISC Order \$50 - 99.99 \$5 Order \$100 - 249.99 \$10 Order \$250 - 399.99 \$15 Order \$400 + 20%		
ABBREVIATIONS inch b/w cov text "B" inch cover "C" inch slip leather "SS" pages "P" back cover BC (front) cover C centerfold loose CFL cover, stain CS crease CR Four-Col (Dell) PC interior page IPO lg pc out of LPO minor M piece out of PO rolled spine RS small PO SPO rubber stamp ink STA spine sticker STS spine wear SW top PC TOP water damage (top) BST water damage DW wrinkling on WR			SECRET WAYS SHIPPING Doc Octopus \$100 Doctor Doom \$8 Iron Man \$10 Kang \$8 Magneto \$10		



March 18-19, 1989 • Austin, Texas

AUSTIN COLLECTORS EXPOSITION

SATURDAY MARCH 18, 1989 9:00 A.M. - 6:00 P.M.
SUNDAY MARCH 19, 1989 10:00 A.M. - 4:00 P.M.

Admission: \$2.50 (pool for both days)

OVER 200 TABLES FEATURING:

- COMICS • MOVIE POSTERS • TOYS • DOLLS • RADIO & TV MEMORABILIA • POST CARDS • POLITICAL COLLECTIBLES • RECORDS • NEWSPAPERS • MAGAZINES • SCIENCE FICTION & FANTASY • COINS • PULPS • MUSIC COLLECTIBLES • ADVERTISING • BADGES & MEDALS • PRINTS • OLD GAMES • ORIGINAL COMIC ART • DENVERIANA • PUPPETS • OLD PHOTOGRAPHS • 50's & 60's NOSTALGIA ITEMS • MILITARIA • COLLECTIBLE CARDS •

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Justice Machine (Noble)		Reid Fleming #0 2nd prtg		These are American version on cards. Some of the cards are a little curvy, but bubb	
1	VF 20.00		12.00 no Edt. logo	are still intact and undented	
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Love and Rockets (Fantag.)		Savege Sword of Conan		Flash	
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11	VF 6.00			Boxes are nice and sharp, but have been taped.	
12	VF 6.00			Death Probe	
				Justice Juggler	
				Lex Sear	
POGO		Raphael		TURTLES, TMN per figure	
Items with/Have a number written in ink on the bottom edge, at the spine. Items with a/s also have the number written at the top of the spine.		1	NM 6.00 1st prtg	Donatello, Leonardo	
Reprints have the original copyright year in parenthesis.		2	NM 4.00 3rd prtg	Michelangelo, Raphael	
		2	NM 40.00 1st prtg	Solomon Rock Steady	
		2	VF 8.00 2nd prtg	April/Splinter, Be-Bo	
		3	NM 20.00 1st prtg	Foot Soldier, Shredder.	
		4	NM 10.00 1st prtg	sCheapSkate	
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				ATLAS, EASTERN, KINGS	
				NOW, AARDVARK, JADEM	
				BAGS, BACKING BOARD	
				BOXES, MYLAR, POSTER	
				CARD SLIVERS, BOO	
				BUTTONS, CARTOON	
				SUPERHERO TOTSI (whe	

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1-8		NM CONDITION	
Man of Steel	1-39	Orbly Statue Pin	1
INDEPENDENT		1 (Orion)	1
Beastmaster	1-40	Key Stone	1.49
1-41	1	Proctor	1
1-42	1	1 (U. Cincinnati)	.95
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1-44	1	1 (1st Print)	14.95
1-45	1	Samuel	1
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1-48	1	1 (1st Print)	14.95
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1-50	1	1 (1st Print)	14.95
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1-52	1	1 (1st Print)	14.95
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1-54	1	1 (1st Print)	14.95
1-55	1	Samuel	1
1-56	1	1 (1st Print)	14.95
1-57	1	Samuel	1
1-58	1	1 (1st Print)	14.95
1-59	1	Samuel	1
1-60	1	1 (1st Print)	14.95
1-61	1	Samuel	1
1-62	1	1 (1st Print)	14.95
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1-64	1	1 (1st Print)	14.95
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1-66	1	1 (1st Print)	14.95
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1-84	1	1 (1st Print)	14.95
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1-86	1	1 (1st Print)	14.95
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1-92	1	1 (1st Print)	14.95
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1-94	1	1 (1st Print)	14.95
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 20. COMIC BOOK HEROES STICKERS - 3 stickers and 1 gum card in original wrapper, no gum, Iron Man, Luke Cage, Hulk-2, mint, wrapper fine, \$5 (1974).
 21. COMIC BOOK HEROES STICKERS - 3 stickers and 1 gum card in original wrapper, no gum, Morbius, Living Vampire, Iron Fist, Daredevil, 1974, mint, wrapper fine, \$5.
 22. COMIC BOOK HEROES STICKERS - 3 stickers and 1 gum card in original wrapper, no gum, Human Torch - 1, Captain America - 2, Medusa, 1974, mint, wrapper fine, \$5.
 23. COMIC BOOK HEROES STICKERS - 3 stickers and 1 gum card in original wrapper, no gum, Captain America - 1, Man Thing, Ironclad-2, 1974, mint, wrapper fine, \$5.
 24. PLANET OF THE APES Gum Cards, 7, in original wrapper, TV Series, 1967, cards mint, wrapper fine, no gum, \$4.
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RAMON SUNDQUIST
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TV PAPERBACKS

- B
- B01 IT TAKES A THIEF (#1) Ace (1969) NM-
B02 #2 Ace (1969) VF-NM
B03 THE FLYING NUN (#1) Ace (1968) NM-
B04 #2 Ace (1968) NM-
B05 #3 Ace (1969) NM-
B06 #4 Ace (1969) VF-NM
B07 #5 Ace (1970) NM-
B08 THE PRISONER (#1) Ace (1969) VF-NM
B09 #2 Ace (1969) NM-
B10 #3 Ace (1970) VF-NM
B11 LOST IN SPACE Pyramid (1967) VF-NM-
B12 THE ADAMS FAMILY Pyramid (1965) VF-NM-
B13 THE WILD WEST Signet (1966) VF-NM-
B14 LANCER Popular Library (1968) VF-NM-
B15 THE INVADERS (#1) Pyramid (1967) NM-
B16 #2 Pyramid (1967) NM-
B17 THE BRADY BUNCH #4 Lancer (1970) VF-NM-
B18 THE IRON HORSE Popular Library (1967) VG-
B19 TRAILS OF O'BRIEN Signet (1965) VF-NM-
B20 MANNIX Popular Library (1968) FM-
B21 CAPTAIN NICE Tempo (1967) FM-
B22 THE AVENTING SAINT Saint Novel (?) FM-
B23 THE SAINT PIERCEARD Saint Novel (?) FM-
B24 THE SAINT IN THE SUN Macfadden (1966) NM-
B25 HERE COME THE BRIDES Curtis (1969) FM-
B26 BUFFY'S COOKBOOK Berkley Medallion (1971) VF-NM-
B27 MISSION IMPOSSIBLE (#1) Popular Library (1969) NM-
B28 #2 Popular Library (1969) NM-
B29 THE AVENGERS #1 Berkley Medallion (1967) 1st ed. VF-NM-
B30 #2 Berkley Medallion (1967) 1st ed. NM-
B31 #3 (1967) 1st ed. NM-
B32 #4 (1969) 2nd ed. NM-
B33 #5 (1969) 2nd ed. NM-
B34 #6 (1969) 2nd ed. NM-
B35 #7 (1968) 1st ed. NM-
B36 #8 (1968) 1st ed. NM-
B37 #9 (1968) 1st ed. VF-NM-
B38 #10 (1968) 1st ed. VF-NM-
B39 #11 (1969) 1st ed. VF-NM-
B40 SECRET AGENT: Hell For Tomorrow Macfadden (1966) VF-NM-
B41 #2 Macfadden (1966) VF-NM-
B42 #3 Macfadden (1966) VF-NM-
B43 #4 Macfadden (1966) VF-NM-
B44 LAND OF THE GIANTS #2 The Hot Spot Pyramid (1969) FM-VF-
B45 THE QUIET GUN IN TOWN Popular Library (1968) FM-VF-
B46 TRAIL OF THE RELESS GUN Signet (1959) illus. cover VG-
B47 DR. KILDARE'S SECRET ROMANCE Lancer (1962) w/PH-UP inside VF-NM-
B48 TIME TUNNEL #2 Time (1967) 2nd ed. VF-NM-
B49 THE ONLY COMPLETE GUIDE TO TV 69 Signet (1968) over 500 photos VF-NM-
B50 THE ONLY COMPLETE GUIDE TO TV 70 Signet (1969) over 500 photos VF-NM-
B51 THE ONLY COMPLETE GUIDE TO TV 71 Signet (1970) over 500 photos VF-NM-
B52 THE ONLY COMPLETE GUIDE TO TV 72 Signet (1971) over 500 photos VF-NM-
B53 THE ONLY COMPLETE GUIDE TO TV 73 Signet (1972) over 500 photos VF-NM-
B54 THE ONLY COMPLETE GUIDE TO TV 74 Signet (1973) over 500 photos VF-NM-
B55 THE ONLY COMPLETE GUIDE TO TV 75 Signet (1974) over 500 photos VF-NM-
B56 THE ONLY COMPLETE GUIDE TO TV 76 Signet (1975) over 500 photos VF-NM-
B57 THE ONLY COMPLETE GUIDE TO TV 77 Signet (1976) over 500 photos VF-NM-
B58 THE ONLY COMPLETE GUIDE TO TV 78 Signet (1977) over 500 photos VF-NM-
B59 THE ONLY COMPLETE GUIDE TO TV 79 Signet (1978) over 500 photos VF-NM-
B60 THE ONLY COMPLETE GUIDE TO TV 80 Signet (1979) over 500 photos VF-NM-
B61 THE ONLY COMPLETE GUIDE TO TV 81 Signet (1980) over 500 photos VF-NM-
B62 THE ONLY COMPLETE GUIDE TO TV 82 Signet (1981) over 500 photos VF-NM-
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B64 THE ONLY COMPLETE GUIDE TO TV 84 Signet (1983) over 500 photos VF-NM-
B65 THE ONLY COMPLETE GUIDE TO TV 85 Signet (1984) over 500 photos VF-NM-
B66 THE ONLY COMPLETE GUIDE TO TV 86 Signet (1985) over 500 photos VF-NM-
B67 THE ONLY COMPLETE GUIDE TO TV 87 Signet (1986) over 500 photos VF-NM-
B68 THE ONLY COMPLETE GUIDE TO TV 88 Signet (1987) over 500 photos VF-NM-
B69 THE ONLY COMPLETE GUIDE TO TV 89 Signet (1988) over 500 photos VF-NM-
B70 THE ONLY COMPLETE GUIDE TO TV 90 Signet (1989) over 500 photos VF-NM-
B71 THE ONLY COMPLETE GUIDE TO TV 91 Signet (1990) over 500 photos VF-NM-
B72 THE ONLY COMPLETE GUIDE TO TV 92 Signet (1991) over 500 photos VF-NM-
B73 THE ONLY COMPLETE GUIDE TO TV 93 Signet (1992) over 500 photos VF-NM-
B74 THE ONLY COMPLETE GUIDE TO TV 94 Signet (1993) over 500 photos VF-NM-
B75 THE ONLY COMPLETE GUIDE TO TV 95 Signet (1994) over 500 photos VF-NM-
B76 THE ONLY COMPLETE GUIDE TO TV 96 Signet (1995) over 500 photos VF-NM-
B77 THE ONLY COMPLETE GUIDE TO TV 97 Signet (1996) over 500 photos VF-NM-
B78 THE ONLY COMPLETE GUIDE TO TV 98 Signet (1997) over 500 photos VF-NM-
B79 THE ONLY COMPLETE GUIDE TO TV 99 Signet (1998) over 500 photos VF-NM-
B80 THE ONLY COMPLETE GUIDE TO TV 00 Signet (1999) over 500 photos VF-NM-
B81 THE ONLY COMPLETE GUIDE TO TV 01 Signet (2000) over 500 photos VF-NM-
B82 THE ONLY COMPLETE GUIDE TO TV 02 Signet (2001) over 500 photos VF-NM-
B83 THE ONLY COMPLETE GUIDE TO TV 03 Signet (2002) over 500 photos VF-NM-
B84 THE ONLY COMPLETE GUIDE TO TV 04 Signet (2003) over 500 photos VF-NM-
B85 THE ONLY COMPLETE GUIDE TO TV 05 Signet (2004) over 500 photos VF-NM-
B86 THE ONLY COMPLETE GUIDE TO TV 06 Signet (2005) over 500 photos VF-NM-
B87 THE ONLY COMPLETE GUIDE TO TV 07 Signet (2006) over 500 photos VF-NM-
B88 THE ONLY COMPLETE GUIDE TO TV 08 Signet (2007) over 500 photos VF-NM-
B89 THE ONLY COMPLETE GUIDE TO TV 09 Signet (2008) over 500 photos VF-NM-
B90 THE ONLY COMPLETE GUIDE TO TV 10 Signet (2009) over 500 photos VF-NM-
B91 THE ONLY COMPLETE GUIDE TO TV 11 Signet (2010) over 500 photos VF-NM-
B92 THE ONLY COMPLETE GUIDE TO TV 12 Signet (2011) over 500 photos VF-NM-
B93 THE ONLY COMPLETE GUIDE TO TV 13 Signet (2012) over 500 photos VF-NM-
B94 THE ONLY COMPLETE GUIDE TO TV 14 Signet (2013) over 500 photos VF-NM-
B95 THE ONLY COMPLETE GUIDE TO TV 15 Signet (2014) over 500 photos VF-NM-
B96 THE ONLY COMPLETE GUIDE TO TV 16 Signet (2015) over 500 photos VF-NM-
B97 THE ONLY COMPLETE GUIDE TO TV 17 Signet (2016) over 500 photos VF-NM-
B98 THE ONLY COMPLETE GUIDE TO TV 18 Signet (2017) over 500 photos VF-NM-
B99 THE ONLY COMPLETE GUIDE TO TV 19 Signet (2018) over 500 photos VF-NM-
B00 THE ONLY COMPLETE GUIDE TO TV 20 Signet (2019) over 500 photos VF-NM-
B01 THE ONLY COMPLETE GUIDE TO TV 21 Signet (2020) over 500 photos VF-NM-
B02 THE ONLY COMPLETE GUIDE TO TV 22 Signet (2021) over 500 photos VF-NM-
B03 THE ONLY COMPLETE GUIDE TO TV 23 Signet (2022) over 500 photos VF-NM-
B04 THE ONLY COMPLETE GUIDE TO TV 24 Signet (2023) over 500 photos VF-NM-
B05 THE ONLY COMPLETE GUIDE TO TV 25 Signet (2024) over 500 photos VF-NM-
B06 THE ONLY COMPLETE GUIDE TO TV 26 Signet (2025) over 500 photos VF-NM-
B07 THE ONLY COMPLETE GUIDE TO TV 27 Signet (2026) over 500 photos VF-NM-
B08 THE ONLY COMPLETE GUIDE TO TV 28 Signet (2027) over 500 photos VF-NM-
B09 THE ONLY COMPLETE GUIDE TO TV 29 Signet (2028) over 500 photos VF-NM-
B10 THE ONLY COMPLETE GUIDE TO TV 30 Signet (2029) over 500 photos VF-NM-
B11 THE ONLY COMPLETE GUIDE TO TV 31 Signet (2030) over 500 photos VF-NM-
B12 THE ONLY COMPLETE GUIDE TO TV 32 Signet (2031) over 500 photos VF-NM-
B13 THE ONLY COMPLETE GUIDE TO TV 33 Signet (2032) over 500 photos VF-NM-
B14 THE ONLY COMPLETE GUIDE TO TV 34 Signet (2033) over 500 photos VF-NM-
B15 THE ONLY COMPLETE GUIDE TO TV 35 Signet (2034) over 500 photos VF-NM-
B16 THE ONLY COMPLETE GUIDE TO TV 36 Signet (2035) over 500 photos VF-NM-
B17 THE ONLY COMPLETE GUIDE TO TV 37 Signet (2036) over 500 photos VF-NM-
B18 THE ONLY COMPLETE GUIDE TO TV 38 Signet (2037) over 500 photos VF-NM-
B19 THE ONLY COMPLETE GUIDE TO TV 39 Signet (2038) over 500 photos VF-NM-
B20 THE ONLY COMPLETE GUIDE TO TV 40 Signet (2039) over 500 photos VF-NM-
B21 THE ONLY COMPLETE GUIDE TO TV 41 Signet (2040) over 500 photos VF-NM-
B22 THE ONLY COMPLETE GUIDE TO TV 42 Signet (2041) over 500 photos VF-NM-
B23 THE ONLY COMPLETE GUIDE TO TV 43 Signet (2042) over 500 photos VF-NM-
B24 THE ONLY COMPLETE GUIDE TO TV 44 Signet (2043) over 500 photos VF-NM-
B25 THE ONLY COMPLETE GUIDE TO TV 45 Signet (2044) over 500 photos VF-NM-
B26 THE ONLY COMPLETE GUIDE TO TV 46 Signet (2045) over 500 photos VF-NM-
B27 THE ONLY COMPLETE GUIDE TO TV 47 Signet (2046) over 500 photos VF-NM-
B28 THE ONLY COMPLETE GUIDE TO TV 48 Signet (2047) over 500 photos VF-NM-
B29 THE ONLY COMPLETE GUIDE TO TV 49 Signet (2048) over 500 photos VF-NM-
B30 THE ONLY COMPLETE GUIDE TO TV 50 Signet (2049) over 500 photos VF-NM-
B31 THE ONLY COMPLETE GUIDE TO TV 51 Signet (2050) over 500 photos VF-NM-
B32 THE ONLY COMPLETE GUIDE TO TV 52 Signet (2051) over 500 photos VF-NM-
B33 THE ONLY COMPLETE GUIDE TO TV 53 Signet (2052) over 500 photos VF-NM-
B34 THE ONLY COMPLETE GUIDE TO TV 54 Signet (2053) over 500 photos VF-NM-
B35 THE ONLY COMPLETE GUIDE TO TV 55 Signet (2054) over 500 photos VF-NM-
B36 THE ONLY COMPLETE GUIDE TO TV 56 Signet (2055) over 500 photos VF-NM-
B37 THE ONLY COMPLETE GUIDE TO TV 57 Signet (2056) over 500 photos VF-NM-
B38 THE ONLY COMPLETE GUIDE TO TV 58 Signet (2057) over 500 photos VF-NM-
B39 THE ONLY COMPLETE GUIDE TO TV 59 Signet (2058) over 500 photos VF-NM-
B40 THE ONLY COMPLETE GUIDE TO TV 60 Signet (2059) over 500 photos VF-NM-
B41 THE ONLY COMPLETE GUIDE TO TV 61 Signet (2060) over 500 photos VF-NM-
B42 THE ONLY COMPLETE GUIDE TO TV 62 Signet (2061) over 500 photos VF-NM-
B43 THE ONLY COMPLETE GUIDE TO TV 63 Signet (2062) over 500 photos VF-NM-
B44 THE ONLY COMPLETE GUIDE TO TV 64 Signet (2063) over 500 photos VF-NM-
B45 THE ONLY COMPLETE GUIDE TO TV 65 Signet (2064) over 500 photos VF-NM-
B46 THE ONLY COMPLETE GUIDE TO TV 66 Signet (2065) over 500 photos VF-NM-
B47 THE ONLY COMPLETE GUIDE TO TV 67 Signet (2066) over 500 photos VF-NM-
B48 THE ONLY COMPLETE GUIDE TO TV 68 Signet (2067) over 500 photos VF-NM-
B49 THE ONLY COMPLETE GUIDE TO TV 69 Signet (2068) over 500 photos VF-NM-
B50 THE ONLY COMPLETE GUIDE TO TV 70 Signet (2069) over 500 photos VF-NM-
B51 THE ONLY COMPLETE GUIDE TO TV 71 Signet (2070) over 500 photos VF-NM-
B52 THE ONLY COMPLETE GUIDE TO TV 72 Signet (2071) over 500 photos VF-NM-
B53 THE ONLY COMPLETE GUIDE TO TV 73 Signet (2072) over 500 photos VF-NM-
B54 THE ONLY COMPLETE GUIDE TO TV 74 Signet (2073) over 500 photos VF-NM-
B55 THE ONLY COMPLETE GUIDE TO TV 75 Signet (2074) over 500 photos VF-NM-
B56 THE ONLY COMPLETE GUIDE TO TV 76 Signet (2075) over 500 photos VF-NM-
B57 THE ONLY COMPLETE GUIDE TO TV 77 Signet (2076) over 500 photos VF-NM-
B58 THE ONLY COMPLETE GUIDE TO TV 78 Signet (2077) over 500 photos VF-NM-
B59 THE ONLY COMPLETE GUIDE TO TV 79 Signet (2078) over 500 photos VF-NM-
B60 THE ONLY COMPLETE GUIDE TO TV 80 Signet (2079) over 500 photos VF-NM-
B61 THE ONLY COMPLETE GUIDE TO TV 81 Signet (2080) over 500 photos VF-NM-
B62 THE ONLY COMPLETE GUIDE TO TV 82 Signet (2081) over 500 photos VF-NM-
B63 THE ONLY COMPLETE GUIDE TO TV 83 Signet (2082) over 500 photos VF-NM-
B64 THE ONLY COMPLETE GUIDE TO TV 84 Signet (2083) over 500 photos VF-NM-
B65 THE ONLY COMPLETE GUIDE TO TV 85 Signet (2084) over 500 photos VF-NM-
B66 THE ONLY COMPLETE GUIDE TO TV 86 Signet (2085) over 500 photos VF-NM-
B67 THE ONLY COMPLETE GUIDE TO TV 87 Signet (2086) over 500 photos VF-NM-
B68 THE ONLY COMPLETE GUIDE TO TV 88 Signet (2087) over 500 photos VF-NM-
B69 THE ONLY COMPLETE GUIDE TO TV 89 Signet (2088) over 500 photos VF-NM-
B70 THE ONLY COMPLETE GUIDE TO TV 90 Signet (2089) over 500 photos VF-NM-
B71 THE ONLY COMPLETE GUIDE TO TV 91 Signet (2090) over 500 photos VF-NM-
B72 THE ONLY COMPLETE GUIDE TO TV 92 Signet (2091) over 500 photos VF-NM-
B73 THE ONLY COMPLETE GUIDE TO TV 93 Signet (2092) over 500 photos VF-NM-
B74 THE ONLY COMPLETE GUIDE TO TV 94 Signet (2093) over 500 photos VF-NM-
B75 THE ONLY COMPLETE GUIDE TO TV 95 Signet (2094) over 500 photos VF-NM-
B76 THE ONLY COMPLETE GUIDE TO TV 96 Signet (2095) over 500 photos VF-NM-
B77 THE ONLY COMPLETE GUIDE TO TV 97 Signet (2096) over 500 photos VF-NM-
B78 THE ONLY COMPLETE GUIDE TO TV 98 Signet (2097) over 500 photos VF-NM-
B79 THE ONLY COMPLETE GUIDE TO TV 99 Signet (2098) over 500 photos VF-NM-
B80 THE ONLY COMPLETE GUIDE TO TV 00 Signet (2099) over 500 photos VF-NM-
B81 THE ONLY COMPLETE GUIDE TO TV 01 Signet (2100) over 500 photos VF-NM-
B82 THE ONLY COMPLETE GUIDE TO TV 02 Signet (2101) over 500 photos VF-NM-
B83 THE ONLY COMPLETE GUIDE TO TV 03 Signet (2102) over 500 photos VF-NM-
B84 THE ONLY COMPLETE GUIDE TO TV 04 Signet (2103) over 500 photos VF-NM-
B85 THE ONLY COMPLETE GUIDE TO TV 05 Signet (2104) over 500 photos VF-NM-
B86 THE ONLY COMPLETE GUIDE TO TV 06 Signet (2105) over 500 photos VF-NM-
B87 THE ONLY COMPLETE GUIDE TO TV 07 Signet (2106) over 500 photos VF-NM-
B88 THE ONLY COMPLETE GUIDE TO TV 08 Signet (2107) over 500 photos VF-NM-
B89 THE ONLY COMPLETE GUIDE TO TV 09 Signet (2108) over 500 photos VF-NM-
B90 THE ONLY COMPLETE GUIDE TO TV 10 Signet (2109) over 500 photos VF-NM-
B91 THE ONLY COMPLETE GUIDE TO TV 11 Signet (2110) over 500 photos VF-NM-
B92 THE ONLY COMPLETE GUIDE TO TV 12 Signet (2111) over 500 photos VF-NM-
B93 THE ONLY COMPLETE GUIDE TO TV 13 Signet (2112) over 500 photos VF-NM-
B94 THE ONLY COMPLETE GUIDE TO TV 14 Signet (2113) over 500 photos VF-NM-
B95 THE ONLY COMPLETE GUIDE TO TV 15 Signet (2114) over 500 photos VF-NM-
B96 THE ONLY COMPLETE GUIDE TO TV 16 Signet (2115) over 500 photos VF-NM-
B97 THE ONLY COMPLETE GUIDE TO TV 17 Signet (2116) over 500 photos VF-NM-
B98 THE ONLY COMPLETE GUIDE TO TV 18 Signet (2117) over 500 photos VF-NM-
B99 THE ONLY COMPLETE GUIDE TO TV 19 Signet (2118) over 500 photos VF-NM-
B00 THE ONLY COMPLETE GUIDE TO TV 20 Signet (2119) over 500 photos VF-NM-
B01 THE ONLY COMPLETE GUIDE TO TV 21 Signet (2120) over 500 photos VF-NM-
B02 THE ONLY COMPLETE GUIDE TO TV 22 Signet (2121) over 500 photos VF-NM-
B03 THE ONLY COMPLETE GUIDE TO TV 23 Signet (2122) over 500 photos VF-NM-
B04 THE ONLY COMPLETE GUIDE TO TV 24 Signet (2123) over 500 photos VF-NM-
B05 THE ONLY COMPLETE GUIDE TO TV 25 Signet (2124) over 500 photos VF-NM-
B06 THE ONLY COMPLETE GUIDE TO TV 26 Signet (2125) over 500 photos VF-NM-
B07 THE ONLY COMPLETE GUIDE TO TV 27 Signet (2126) over 500 photos VF-NM-
B08 THE ONLY COMPLETE GUIDE TO TV 28 Signet (2127) over 500 photos VF-NM-
B09 THE ONLY COMPLETE GUIDE TO TV 29 Signet (2128) over 500 photos VF-NM-
B10 THE ONLY COMPLETE GUIDE TO TV 30 Signet (2129) over 500 photos VF-NM-
B11 THE ONLY COMPLETE GUIDE TO TV 31 Signet (2130) over 500 photos VF-NM-
B12 THE ONLY COMPLETE GUIDE TO TV 32 Signet (2131) over 500 photos VF-NM-
B13 THE ONLY COMPLETE GUIDE TO TV 33 Signet (2132) over 500 photos VF-NM-
B14 THE ONLY COMPLETE GUIDE TO TV 34 Signet (2133) over 500 photos VF-NM-
B15 THE ONLY COMPLETE GUIDE TO TV 35 Signet (2134) over 500 photos VF-NM-
B16 THE ONLY COMPLETE GUIDE TO TV 36 Signet (2135) over 500 photos VF-NM-
B17 THE ONLY COMPLETE GUIDE TO TV 37 Signet (2136) over 500 photos VF-NM-
B18 THE ONLY COMPLETE GUIDE TO TV 38 Signet (2137) over 500 photos VF-NM-
B19 THE ONLY COMPLETE GUIDE TO TV 39 Signet (2138) over 500 photos VF-NM-
B20 THE ONLY COMPLETE GUIDE TO TV 40 Signet (2139) over 500 photos VF-NM-
B21 THE ONLY COMPLETE GUIDE TO TV 41 Signet (2140) over 500 photos VF-NM-
B22 THE ONLY COMPLETE GUIDE TO TV 42 Signet (2141) over 500 photos VF-NM-
B23 THE ONLY COMPLETE GUIDE TO TV 43 Signet (2142) over 500 photos VF-NM-
B24 THE ONLY COMPLETE GUIDE TO TV 44 Signet (2143) over 500 photos VF-NM-
B25 THE ONLY COMPLETE GUIDE TO TV 45 Signet (2144) over 500 photos VF-NM-
B26 THE ONLY COMPLETE GUIDE TO TV 46 Signet (2145) over 500 photos VF-NM-
B27 THE ONLY COMPLETE GUIDE TO TV 47 Signet (2146) over 500 photos VF-NM-
B28 THE ONLY COMPLETE GUIDE TO TV 48 Signet (2147) over 500 photos VF-NM-
B29 THE ONLY COMPLETE GUIDE TO TV 49 Signet (2148) over 500 photos VF-NM-
B30 THE ONLY COMPLETE GUIDE TO TV 50 Signet (2149) over 500 photos VF-NM-
B31 THE ONLY COMPLETE GUIDE TO TV 51 Signet (2150) over 500 photos VF-NM-
B32 THE ONLY COMPLETE GUIDE TO TV 52 Signet (2151) over 500 photos VF-NM-
B33 THE ONLY COMPLETE GUIDE TO TV 53 Signet (2152) over 500 photos VF-NM-
B34 THE ONLY COMPLETE GUIDE TO TV 54 Signet (2153) over 500 photos VF-NM-
B35 THE ONLY COMPLETE GUIDE TO TV 55 Signet (2154) over 500 photos VF-NM-
B36 THE ONLY COMPLETE GUIDE TO TV 56 Signet (2155) over 500 photos VF-NM-
B37 THE ONLY COMPLETE GUIDE TO TV 57 Signet (2156) over 500 photos VF-NM-
B38 THE ONLY COMPLETE GUIDE TO TV 58 Signet (2157) over 500 photos VF-NM-
B39 THE ONLY COMPLETE GUIDE TO TV 59 Signet (2158) over 500 photos VF-NM-
B40 THE ONLY COMPLETE GUIDE TO TV 60 Signet (2159) over 500 photos VF-NM-
B41 THE ONLY COMPLETE GUIDE TO TV 61 Signet (2160) over 500 photos VF-NM-
B42 THE ONLY COMPLETE GUIDE TO TV 62 Signet (2161) over 500 photos VF-NM-
B43 THE ONLY COMPLETE GUIDE TO TV 63 Signet (2162) over 500 photos VF-NM-
B44 THE ONLY COMPLETE GUIDE TO TV 64 Signet (2163) over 500 photos VF-NM-
B45 THE ONLY COMPLETE GUIDE TO TV 65 Signet (2164) over 500 photos VF-NM-
B46 THE ONLY COMPLETE GUIDE TO TV 66 Signet (2165) over 500 photos VF-NM-
B47 THE ONLY COMPLETE GUIDE TO TV 67 Signet (2166) over 500 photos VF-NM-
B48 THE ONLY COMPLETE GUIDE TO TV 68 Signet (2167) over 500 photos VF-NM-
B49 THE ONLY COMPLETE GUIDE TO TV 69 Signet (2168) over 500 photos VF-NM-
B50 THE ONLY COMPLETE GUIDE TO TV 70 Signet (2169) over 500 photos VF-NM-
B51 THE ONLY COMPLETE GUIDE TO TV 71 Signet (2170) over 500 photos VF-NM-
B52 THE ONLY COMPLETE GUIDE TO TV 72 Signet (2171) over 500 photos VF-NM-
B53 THE ONLY COMPLETE GUIDE TO TV 73 Signet (2172) over 500 photos VF-NM-
B54 THE ONLY COMPLETE GUIDE TO TV 74 Signet (2173) over 500 photos VF-NM-
B55 THE ONLY COMPLETE GUIDE TO TV 75 Signet (2174) over 500 photos VF-NM-
B56 THE ONLY COMPLETE GUIDE TO TV 76 Signet (2175) over 500 photos VF-NM-
B57 THE ONLY COMPLETE GUIDE TO TV 77 Signet (2176) over 500 photos VF-NM-
B58 THE ONLY COMPLETE GUIDE TO TV 78 Signet (2177) over 500 photos VF-NM-
B59 THE ONLY COMPLETE GUIDE TO TV 79 Signet (2178) over 500 photos VF-NM-
B60 THE ONLY COMPLETE GUIDE TO TV 80 Signet (2179) over 500 photos VF-NM-
B61 THE ONLY COMPLETE GUIDE TO TV 81 Signet (2180) over 500 photos VF-NM-
B62 THE ONLY COMPLETE GUIDE TO TV 82 Signet (2181) over 500 photos VF-NM-
B63 THE ONLY COMPLETE GUIDE TO TV 83 Signet (2182) over 500 photos VF-NM-
B64 THE ONLY COMPLETE GUIDE TO TV 84 Signet (2183) over 500 photos VF-NM-
B65 THE ONLY COMPLETE GUIDE TO TV 85 Signet (2184) over 500 photos VF-NM-
B66 THE ONLY COMPLETE GUIDE TO TV 86 Signet (2185) over 500 photos VF-NM-
B67 THE ONLY COMPLETE GUIDE TO TV 87 Signet (2186) over 500 photos VF-NM-
B68 THE ONLY COMPLETE GUIDE TO TV 88 Signet (2187) over 500 photos VF-NM-
B69 THE ONLY COMPLETE GUIDE TO TV 89 Signet (2188) over 500 photos VF-NM-
B70 THE ONLY COMPLETE GUIDE TO TV 90 Signet (2189) over 500 photos VF-NM-
B71 THE ONLY COMPLETE GUIDE TO TV 91 Signet (2190) over 500 photos VF-NM-
B72 THE ONLY COMPLETE GUIDE TO TV 92 Signet (2191) over 500 photos VF-NM-
B73 THE ONLY COMPLETE GUIDE TO TV 93 Signet (2192) over 500 photos VF-NM-
B74 THE ONLY COMPLETE GUIDE TO TV 94 Signet (2193) over 500 photos VF-NM-
B75 THE ONLY COMPLETE GUIDE TO TV 95 Signet (2194) over 500 photos VF-NM-
B76 THE ONLY COMPLETE GUIDE TO TV 96 Signet (2195) over 500 photos VF-NM-
B77 THE ONLY COMPLETE GUIDE TO TV 97 Signet (2196) over 500 photos VF-NM-
B78 THE ONLY COMPLETE GUIDE TO TV 98 Signet (2197) over 500 photos VF-NM-
B79 THE ONLY COMPLETE GUIDE TO TV 99 Signet (2198) over 500 photos VF-NM-
B80 THE ONLY COMPLETE GUIDE TO TV 00 Signet (2199) over 500 photos VF-NM-
B81 THE ONLY COMPLETE GUIDE TO TV 01 Signet (2200) over 500 photos VF-NM-
B82 THE ONLY COMPLETE GUIDE TO TV 02 Signet (2201) over 500 photos VF-NM-
B83 THE ONLY COMPLETE GUIDE TO TV 03 Signet (2202) over 500 photos VF-NM-
B84 THE ONLY COMPLETE GUIDE TO TV 04 Signet (2203) over 500 photos VF-NM-
B85 THE ONLY COMPLETE GUIDE TO TV 05 Signet (2204) over 500 photos VF-NM-
B86 THE ONLY COMPLETE GUIDE TO TV 06 Signet (2205) over 500 photos VF-NM-
B87 THE ONLY COMPLETE GUIDE TO TV 07 Signet (2206) over 500 photos VF-NM-
B88 THE ONLY COMPLETE GUIDE TO TV 08 Signet (2207) over 500 photos VF-NM-
B89 THE ONLY COMPLETE GUIDE TO TV 09 Signet (2208) over 500 photos VF-NM-
B90 THE ONLY COMPLETE GUIDE TO TV 10 Signet (2209) over 500 photos VF-NM-
B91 THE ONLY COMPLETE GUIDE TO TV 11 Signet (2210) over 500 photos VF-NM-
B92 THE ONLY COMPLETE GUIDE TO TV 12 Signet (2211) over 500 photos VF-NM-
B93 THE ONLY COMPLETE GUIDE TO TV 13 Signet (2212) over 500 photos VF-NM-
B94 THE ONLY COMPLETE GUIDE TO TV 14 Signet (2213) over 500 photos VF-NM-
B95 THE ONLY COMPLETE GUIDE TO TV 15 Signet (2214) over 500 photos VF-NM-
B96 THE ONLY COMPLETE GUIDE TO TV 16 Signet (2215) over 500 photos VF-NM-
B97 THE ONLY COMPLETE GUIDE TO TV 17 Signet (2216) over 500 photos VF-NM-
B98 THE ONLY COMPLETE GUIDE TO TV 18 Signet (2217) over 500 photos VF-NM-
B99 THE ONLY COMPLETE GUIDE TO TV 19 Signet (2218) over 500 photos VF-NM-
B00 THE ONLY COMPLETE GUIDE TO TV 20 Signet (2219) over 500 photos VF-NM-
B01 THE ONLY COMPLETE GUIDE TO TV 21 Signet (2220) over 500 photos VF-NM-
B02 THE ONLY COMPLETE GUIDE TO TV 22 Signet (2221) over 500 photos VF-NM-
B03 THE ONLY COMPLETE GUIDE TO TV 23 Signet (2222) over 500 photos VF-NM-
B04 THE ONLY COMPLETE GUIDE TO TV 24 Signet (2223) over 500 photos VF-NM-
B05 THE ONLY COMPLETE GUIDE TO TV 25 Signet (2224) over 500 photos VF-NM-
B06 THE ONLY COMPLETE GUIDE TO TV 26 Signet (2225) over

COMICS TRADER

You may buy as many Trader ads as you wish at \$23 each. They are run as you send them, reduced to fit into Trader units. (Recommended size for originals is 8x10") New advertisers: Please supply CBG with your current street address and phone number to avoid delay.

\$ BUYING \$

I am buying the books listed below in NEAR MINT to MINT condition. Send up to 10 copies of each issue. Larger quantities inquire. A check will be sent the day the books are received. Phone (800) 369-0077 after 5pm or weekends. Only first printings will be accepted.

ELI ZWEIFACH, P.O. BOX 90704, SANTA BARBARA, CA. 93190-0704

ANALOG SPIDERMAN 201, 202 \$2.50
179, 181, 190, 212, 217, 224, 226, 230 40¢
235, 236, 247, 248, 251, 400 235, 294 80¢
238 33¢, 249, 276, 285, 288, 289 50¢
298, 300 \$1.50, 299, 301UP 40¢
ANNUAL 15 \$3, 16 50¢
BATMAN 275-360, 373, 382, 383, 386, 389, 395-397, 401, 404-407, 410, 417-422 35¢
366, 368, 400, 429 \$1, 426-428 5¢
BATMAN: CULT 1, 2 \$1.75, 3, 4 \$1
BATMAN: DARK KNIGHT (1ST) \$1.33
BATMAN: THE KILLING JOKE (1ST) \$3.50
CAPT. AMERICA 241, 232 \$2.50, 333 \$1
305, 306, 334, 337, 340 30¢ ANNUAL 8 \$1
CLASSIC X-MEN 8-11, 14-16, 19, 21, 28 30¢
CONCRETE 1-3, 5, 7UP 50¢
DAREDEVIL 158 \$12, 160, 161, 163, 165 \$3
170-174, 196, 227, 249 \$1, 226, 257 50¢
221, 248, 260UP 35¢, 350-356, 258 25¢
ELQUEST SIEGE BLUE MT 2, 3, 5-8 50¢
EXCALIBUR (ONE SHOT 1ST PRINT) \$2.50
EXCALIBUR 1 \$1, 2UP 50¢
FANTASTIC FOUR VS X-MEN 1-4 40¢
FLAMING CARROT 2 \$5, 3 \$8
4, 5 \$4, 6-8 \$1.50, 10-18 40¢
GROO (PACIFIC) 4-8 \$3, SPECIAL 1 \$7
(EPIC) 2-7 \$2, SUP 25¢
HEAVY METAL (MINT ONLY) \$1.40
HULK 330-334 \$1, 336-345 60¢
IRONMAN 201, 215, 226, 228, 330, 331 40¢
JOKER 1-9 \$1
JUSTICE LEAGUE 1, 2 \$3, 3 \$1, 4, 5 50¢
3 (LIMITED COVER) \$15
KITTY & WOLVERINE 1-5 25¢, 6 80¢
LONGSHOT 1-4 \$5
MARVEL SUPER SPECIAL 1, 5 (KISS) \$4
NICK FURY VS SHIELD 1 \$8, 2 \$5
PETER PARKER 27, 28, 69, 81-83 \$1.50
52, 56, 58, 61, 66, 67, 110, 130 35¢, 132 \$1
PHENIX (UNFOLDED STORY) \$3
PUNISHER (MINT) 1 \$13
3 \$5, 4 \$4, 5 \$2.50
PUNISHER (MINT) 1 \$1.25, 2UP 35¢
PUNISHER WAR JUNK 1 80¢, 2UP 40¢

If you would like to receive my 10 page selling list of discount comics, send me a 25¢ stamp along with your name and address.

DANCE ANNUAL PRE GUIDE SALE

The arrival of the new guide in April is sure to send prices on better books upward so get them while you can! Free Freight & Insurance on orders over \$100, otherwise include \$2 postage, etc. I am Dan Nedert, 494 S. Westridge Circle, Anaheim, CA. 92807. (714) 974-4549 Even. PST.

ACTION #71 PN 75.00 #77 PN Frankster. 75.00
#210 PN 30.00 #212 PN 30.00
ADVENTURE #154, PN 45.00
ALL FLASH #6 VP 200.00
BAT MASTERMIND #1 VP 20.00
CART. AMERICA #78 GO Last ish 1st series.
CEREBUS #1 VP 300.00 #6 VP 60.00 75.00
#7 VP 60.00 #13 VP 40.00
CRIME SUSPENSE #17 VP-NM Frazetta art. 90.00
DURANGO KID #6 P-VP Shadow rgt. edge. 50.00
FANTASTIC FOUR #1 PN-VP White, flat & nice!
FANTASTIC VOYAGE #1 Mint! 15.00
FIGHT COICES #23 PN 30.00 #26 VP 50.00
#31 VP 40.00 #40 VP 35.00
THE PLANE #6 PN-VP 70.00
FRONTLINE COMBAT #1 P-VP SORT 55.00
#5 PN 30.00 #10 PN 30.00 #14 VP 40.00
#15 PN 25.00
GARDENERS #17 PN+ Frazetta art. 50.00
HAUNT OF PEAR #10 VP 50.00 #14 P-VP ori.
the "old witch". 90.00 #23 VP 55.00
HICKLE & JERICK #3 (St. John) P-VP 20.00
HOMES HEROES #1 VP Great Fic evr! 25.00
HOUSE OF TERROR 3D VP 50.00
INCREDIBLE SP #32 VP 45.00 #33 PN 50.00
JUNGLE COMICS #16 NM Hype panel. 95.00
KID COMICS #6 VP 100.00
KID #5 PN Scarce! 125.00
MAN FROM UNCLE #6 VP 15.00 #19 VP 10.00
MAN OF WAR #1 PN Scarce! 175.00
NIGHT FOR FEAR #1 VP 135.00
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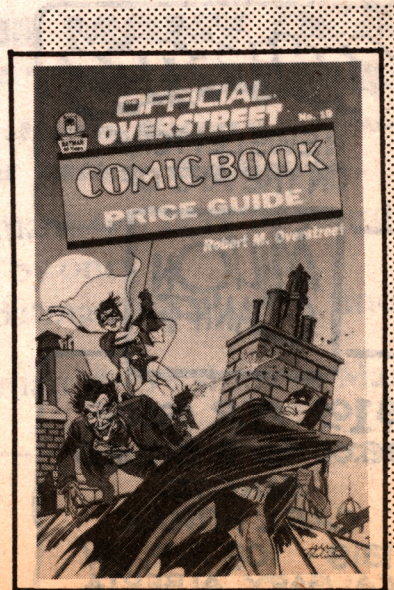
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4Winds to publish 'Chiefs of the East' boxed note cards by Timothy Truman

4Winds Publishing Group Inc. has announced the release date for "Chiefs of the East," the first in a set of stationery note cards by Timothy Truman.

Truman said, "The cards will illustrate three of the most powerful and famous Native American chiefs of the Colonial Era:

Logan (Tal-ga-yee-ta) of the Ohio River's Mingo tribe; Chief Joseph Brant (Thayandanaga), warlord of the Six Nations of the Iroquois who commanded Indians on behalf of the British during the Revolutionary War; and Tecumseh, the charismatic Shawnee mystic who banded

tribes along the Eastern Seaboard and Midwestern Territories in a final assault against white encroachment."

Truman said that the plates for each of these studio-quality greeting cards will perfectly reproduce his full-color originals. Biographical information about each warrior will be included on each card.

The boxed set includes twelve 4 1/4 x 5 1/2" folded note cards per pack. Retail price for the "Chiefs of the East" note cards Set 1 is \$6.95 per box (about 57¢ per card). The set is scheduled to ship to comics distributors on May 23.

Truman is well known for his affinity towards Native American subject matter. He is the creator of *Scout and Scout: War Shaman*, the adventures of a modern Apache warrior in a devastated future America. Issues 3-9 of *Scout: War Shaman* featured "Tales of the Apache," a fully painted storybook interpretation of an Apache folk tale. Late in 1988, Truman and Eclipse Comics produced "Lancaster Rifle (Listening for Ghosts)," a limited-edition lithograph which depicted a wounded Plains Indian warrior.

After completing the current *Scout: War Shaman* series for Eclipse and the science-fictional *Hawkworld* series for DC Comics, Truman will begin *Wilderness*, a series of historical graphic novels which tells the story of Simon Girty, the "White Savage." Girty was a notorious traitor who fought with the Indians against white

settlers during the 18th-Century frontier era.

Truman said the note cards originally began as detailed warm-ups for the *Wilderness* series. All three of the men depicted were prominent participants in the story of Simon Girty. Truman said he "painstakingly researched each plate to ensure absolute authenticity of dress and equipment."

Truman said that 4Winds Publishing, owned by Truman and Charles Dixon, sees the "Chiefs" notecards as a major step in their overall plans to produce upscale material for the American comics market. "We want to produce books and specialty items that appeal not only to regular comics readers but also to folks who are just beginning to take comics and comic shops seriously. Items such as these cards give the casual browser something to take home with them. We hope that, after they've made that first purchase, they'll be back."

4Winds Publishing has also published the *Moving Fortress* graphic novel and will soon publish the *Death and Silver* graphic album (beginning the collected exploits of the foreign comics character, Alvar Mayor). 4Winds' Co-Publisher Charles Dixon is currently negotiating with Argentine creator Juan Anotto (illustrator of *New York: Year Zero*) for a new graphic album planned for early summer release.

The "Chiefs of the East" note cards will be the company's first all-original release.



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4701 NOVELTIES/TOYS/GAMES

WANTED

JAPANESE TOYS wanted. Buy, sell, trade. Will trade original artwork for toys. PH: 512-684-7341. Send list to: Ben Dunn, 6426 Flint Rock, San Antonio, TX 78238.

BUYING OLD TOYS! German toys by Lehmann, Nifty, Marklin, Schuco, Bing, etc. American wind-up toys by Marx, Strauss, Chain, etc. Also metal airplanes, trucks, cars, boats, motorcycles; Comic characters, Walt Disney toys, toy soldiers, cast iron toys & banks, 1950s Japanese toys & robots, Buddy-L, Kingsbury, Smith-Miller, Tootsietoy, Dinky, etc. Get my offer before selling! Write for free 3 pg. illust. want list. PH: 717-474-9202. Bruch, P.O. Box 121, Mountaintop, PA 18707.

4800 FANZINES FOR SALE

SCARCE GRYMALKINZINE features Frazetta, Chaykin, Perez, Rosa, Adams, Starlin, Rogers, Byrne. Only \$5. Michael Brewer, 710 Western Reserve, Covington, KY 41017.

DARK SHADOWS FANZINE. Articles and artwork from fans. \$2 per issue, \$10 subscription. Collinwood Revisited, 2306 N. MacArthur, Oklahoma City, OK 73127.

FANZINES list for collectors including several copies of Legion Comics #1 featuring LS-H, Batmania, early Comic Reader! SASE to: James Nicola, 3200 Canfield Rd., Youngstown, OH 44511.

4801 FANZINES WANTED

STAR WARS fanzines wanted. Contact: Stan, 5336 Sherbrooke St., Vancouver, B.C., Canada V5W-3M5.

4900 NEWSPAPER-STRIPS FOR SALE

DAILY AND Sunday, 1895 to 1988. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204.

MEMOMONEE FALLS Guardian, issue 1-93. M/M. Best offer. Ron Lanyi, 717 South Avenue 59, Los Angeles, CA 90042.

DICK TRACY, Kerry Drake, Jet Scott, Prince Valiant, Johnny Reb, The Phantom, Montana's Archie, others. SASE, your wantdates: John Constantino, 52 Vrooman Ave., Amsterdam, NY 12010.

DOONESBURY Sunday and daily strips for sale. 1972 to present. Also: books, posters, Trudeau signed material. Robert Farney, 2643 S. 52nd St., Milwaukee, WI 53219.

4901 NEWSPAPER — STRIPS WANTED

SUNDAY COMICS wanted 1900-1975. Write for offer or current salelist. David Begin, 138 Lansberry Ct., Los Gatos, CA 95032.

WANTED: FLASH Gordon Sunday Comic Strips, etc. 1934-1988. Have trades: Flash Gordon, Jungle Jim, etc. R.E. Anderson, Route 3, Ponoka, Alberta, T0C 2H0, Canada.

STAINLESS STEEL and INV. SCARLET O'NEIL Sunday and daily strips wanted. Top prices paid! Wantlist available. Steven Johnson, P.O. Box 1329, Campbell, CA 95009.

CLASSIFIEDS - is the key to your advertising problems.

Comico announces 'Grendel' projects

Comico the Comic Company is preparing at least five *Grendel*-related special projects for publication.

Bob Schreck, Comico's Administrative Director, said that an 80-page trade paperback entitled *Grendel: The Devil Inside* will appear in late June, compiling issues #13-15 of the *Grendel* series into one volume. A sequel to last year's *Grendel: Devil's Legacy* trade paperback, *Grendel: The Devil Inside* chronicles the tale of Brian Li Sung, the former lover of ex-Grendel Christine Spar, and studies the repercussions inherited by Li Sung for his association with Grendel.

Joining writer Matt Wagner on *Grendel: The Devil Inside* is artist Bernie Mireault, also known for his creation *The Jam*, soon to be a six-issue mini-series from Comico. *Grendel: The Devil Inside* will be published in a softcover format and retail for \$11.95. The volume will have a

new cover painting by Wagner.

Argent, the arch-enemy of the first Grendel, Hunter Rose, is the subject of a three-issue mini-series tentatively scheduled for fall release. Entitled *Silverback*, the series focuses on Argent's origin and traces the character's growth through several centuries of history.

Joining co-plotter Matt Wagner on *Silverback* are writer, co-plotter, and artist William Messner-Loebs and artist John Peck. Messner-Loebs, the author of DC's *Flash* and Comico's *Jonny Quest*, was selected by Wagner to script *Silverback* due to his knowledge of American Indian lore, as evidenced in his *Journey* series. Ron Turner, artist on the covers for *Grendel* #20-23, is painting the covers for this full-process color mini-series.

A second, as-yet-untitled *Grendel* trade paperback is also in the works, written by Wagner and drawn by various artists.

Suggested by the Dean Motter-illustrated 16-page story which appeared in the *Comico Collection*, this *Grendel* trade paperback will be printed entirely in black, white, and red, and will reveal new chapters in the life of Hunter Rose. Bernie Mireault, Ho Anderson, Michael Cherkas, and D'Israeli are among the artists for the book, which will also include the first reprinting of the Motter *Grendel* story.

In *Grendel* #33, "all hell breaks loose — and we mean that quite literally," said Comico Editor-in-Chief Diana Schutz, as the current *Grendel* story reaches its climax in a 40-page issue. That issue's story, "Devils' Demise," features a bloody Easter Sunday confrontation among the series's key players, including Grendel, Pope Innocent XLII, Orion Assante, and Pellon Cross.

The pencilling and inking of this story have rotated between

John K. Snyder III and Jay Geldhof. Issue #33 will have 32½ pages of "Devils' Demise," pencilled and inked by Snyder; the remaining 7½ pages are being pencilled and inked by Geldhof. Jerry Jerry, a Montreal-based rock band, makes an appearance in *Grendel* #33, which is hand-painted by Joe

Peter Krause to draw 'Hero Sandwich' comics

Artist Chuck Austen has left *Hero Sandwich* to pursue other work. His final issue will be #5, which is on sale now.

Slave Labor Graphics Publisher Dan Vado announced the selection of Peter Krause as the new regular *Hero Sandwich* artist.

"Actually, Peter just turned up at the San Diego

AD INFORMATION



700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX #715 445-4087
TELEX #55-6461
(Krause Pub)

Advertising Deadlines

AD DEADLINE	NO. ISSUE	AD DEADLINE	NO. ISSUE
Wed. March 1	801 March 24	Wed. March 22	804 April 14
Wed. March 8	802 March 31	Wed. March 29	805 April 21
Wed. March 15	803 April 7	Wed. April 5	806 April 28

HOW TO ADVERTISE...

Decide what type of ad you need. CBG has several formats to choose from:

DISPLAY ADVERTISING:

These ads appear throughout COMICS BUYER'S GUIDE, and are available in the eight ad sizes listed below. Typesetting, photos, artwork, borders and logos are all included in the price of your display ad. Rates and sizes are as follows:

AD SIZE	WIDTH & HEIGHT	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 5 col. x 16"	9 13/16" x 16"	\$336.08	\$327.68	\$310.87	\$294.07	\$277.27
B. 3 col. x 16"	5 13/16" x 16"	228.96	223.24	211.79	200.34	188.89
C. 5 col. x 8"	9 13/16" x 8"	186.95	182.28	172.93	163.58	154.23
D. 2 col. x 16"	3 13/16" x 16"	163.84	159.74	151.55	143.36	135.17
E. 3 col. x 8"	5 13/16" x 8"	119.74	116.75	110.76	104.77	98.79
F. 2 col. x 8"	3 13/16" x 8"	80.88	78.86	74.81	70.77	66.73
G. 3 col. x 3 1/2"	5 13/16" x 3 1/2"	58.45	56.99	54.07	51.14	48.22
H. 2 col. x 3 1/2"	3 13/16" x 3 1/2"	44.11	43.01	40.80	38.60	36.39

COMICS TRADER:

This is an area reserved for the "little guy" who wants no-frills advertising with a price to match. \$23.00 buys one of the 12 equal spaces on a Comics Trader page. These spaces can be bought in any multiple of the \$23.00 unit. We'll reduce the ad and handle all the production - just design your ad on an 8 x 10" space and send it with payment. Remember to keep your design simple so your ad will be readable when reduced.

COLLECTOR'S SHOWCASE:

This cost-efficient format in COMIC BUYER'S GUIDE offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at a cost of \$15.00 per box. All typesetting, photos, art, borders and logos are done by Krause Publications and are included in the price. We recommend no more than 30-35 words per box.

CLASSIFIED DISPLAY:

One column ads, 1-3 inches in length, must appear in the classified section. They may be placed under the various classified headings. This gives you the advantage of targeting the collectors you want to reach while standing out among the smaller word ads in classified. Rates and sizes are as follows:

AD SIZE	WIDTH & HEIGHT	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1 col. x 1"	1 13/16" x 1"	\$12.60	\$12.29	\$11.66	\$11.03	\$10.40
1 col. x 2"	1 13/16" x 2"	17.85	17.40	16.51	15.62	14.73
1 col. x 3"	1 13/16" x 3"	23.11	22.53	21.38	20.22	19.07

CLASSIFIED WORD ADS:

Our "Classifieds" are thriving and heavily read. Base rates are 15¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for errors due to longhand and illegible copy. For more information see the classified ad form in the classified section.

RETAILER DIRECTORY:

This is a comprehensive listing of comic shops in and around the U.S. \$2.00 a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see the Retailer Directory pages of this issue.

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MECHANICAL INFORMATION:

- * Printed roll-fed offset.
- * 85 or 100-line screen recommended.
- * Page size 9 13/16" x 16" (59 x 96 1/2 picas)
- * Five 1 13/16" (11 picas) columns per page with one pica gutter between.

COLOR:

- * One color and black \$125.00
- * Full color (4 color) 400.00
- (plus color separation costs) if separations are not provided by advertiser
- * Based on availability.
- * Minimum size color ad 24 inches.

GENERAL INFORMATION

- PAYMENT:** Ads must be accompanied by payment. You may pay with a check, money order, or credit card.
- CREDIT CARDS:** We will accept the following credit cards: VISA, MasterCard, MasterCard II, Barclay Card, Access Card, Eurocard, Diamond Card, Union Card.
- DEADLINE:** For all advertising is noon each Wednesday, unless otherwise stated on deadline card.
- TERMS:** Cash with copy only. All advertisers must provide reference information for the confidential use of the publisher should questions arise.
- CONTRACT RATES** are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract terms. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.
- MINORS** are required to furnish a certificate of responsibility from their parent or guardian before their advertising can be accepted. Write for our convenient form.
- ERRORS:** Typewritten copy is recommended. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.
- LAYOUT** and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credits will not be allowed for conceptual variations.
- GRADING:** Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Overstreet's "The Comic Book Price Guide". Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.
- RETURN PRIVILEGE:** Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within five working days of its receipt by a customer.
- P.O. BOX ADS** are allowed, but permanent home address or place of business of the advertiser must be filed with the publisher before advertisements may be printed.
- SPECIAL PAGE POSITIONS** are available at a premium. Inquire for details.
- ADVERTISING AGENCIES:** There are no agency discounts.
- CAMERA READY** display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reductions, enlargements or mail response key change.
- SPACE RESERVATIONS** available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.
- PRE-PRINTED INSERTS** are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.
- CIRCULATION** is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.
- PROOF OF PUBLICATION:** Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.
- NOTE:** All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc., reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as an acceptance of all rates and conditions under which advertising is at the time sold. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions, which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assume responsibility for any claims arising therefrom made against the publishers. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, fire, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectionable for any reason. This publication does not guarantee and disclaims all knowledge of the right of seller or buyer to contract.

SEND ADS AND PAYMENT TO:

COMICS BUYER'S GUIDE Advertising

700 E. State St., Iola, WI 54990

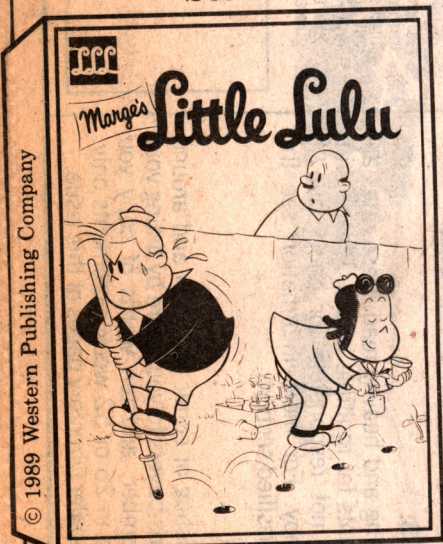
XOW!

SET III of The Little Lulu Library will be shipping in April!

The fourth release in a six-set series of deluxe, over-size Lulu libraries, Set III is now in production and will be shipping in April of 1989. This set includes complete reprints of the contents of **Little Lulu** 22—36 in black and white, full-color reproductions of the original comics covers, and special features. The slipcase cover features a painting by John Stanley, Lulu's comic book father, and is a recreation of the cover to **Little Lulu** 80 (the original comic book cover has been used at right to represent the slipcase).

The first three releases
are still available.

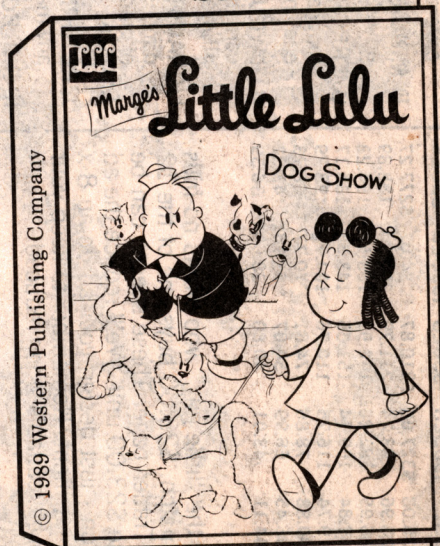
Set IV



Set V



Set VI



Another Rainbow Publishing, Inc.

P.O. Box 2206, Scottsdale, AZ 85252 • (602) 776-1300

- ☐ Please send me the new set—**Set III**—of **The Little Lulu Library**—I have enclosed my check or money order for \$100.
- ☐ Please send me **Set IV** of **The Little Lulu Library**—I have enclosed my check or money order for \$100.
- ☐ Please send me **Set V** of **The Little Lulu Library**—I have enclosed my check or money order for \$100.
- ☐ Please send me **Set VI** of **The Little Lulu Library**—I have enclosed my check or money order for \$100.

Name _____

Address _____

City _____ State _____ Zip _____

Please charge to:
☐ MasterCard ☐ VISA ☐ American Express

_____ Exp. _____

Signature _____